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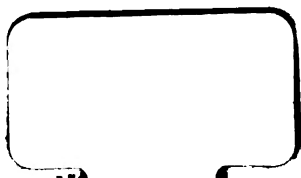
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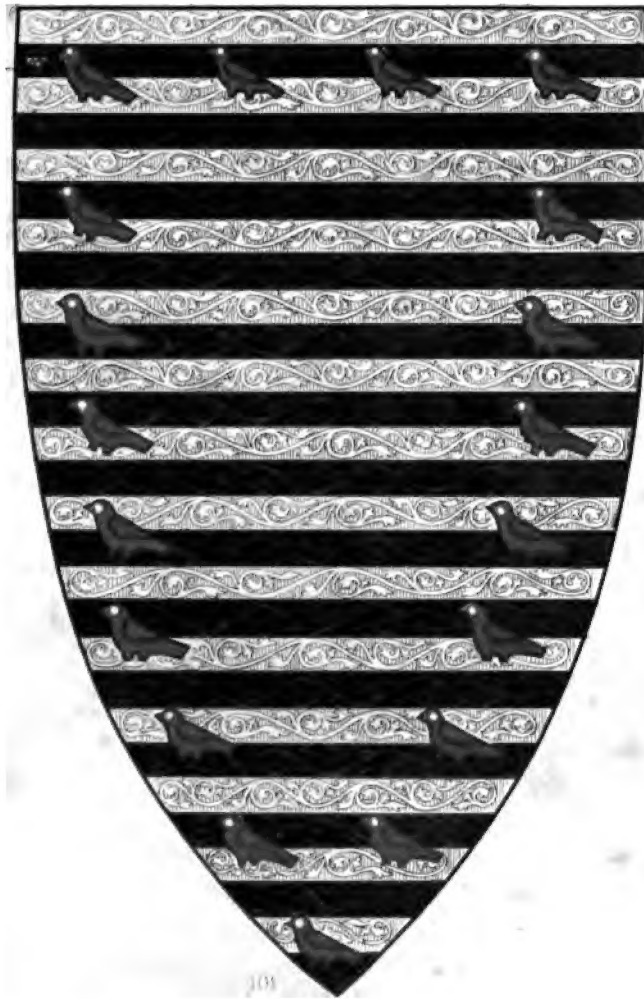
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HERALDRY,
HISTORICAL AND POPULAR.

DIAPER AND CADENCY.

CHIEF OF A XVI



Quarterly of the King of France

1601

1601

HERBERT WHITFIELD, ESQ., OF PEASEBROOK, AD 1296

Manuscript - Westminster Abbey

HERALDRY,

HISTORICAL AND POPULAR.

BY

CHARLES BOUTELL, M.A.,

AUTHOR OF

"MONUMENTAL BRASSES AND SLABS," "THE MONUMENTAL BRASSES OF ENGLAND,"

"CHRISTIAN MONUMENTS IN ENGLAND AND WALES,"

"A MANUAL OF BRITISH ARCHAEOLOGY,"

ETC. ETC. ETC.

WITH NINE HUNDRED AND SEVENTY-FIVE ILLUSTRATIONS.

"All the devices blazoned on the shield
In their own tinct."

IDYLLS OF THE KING.

THIRD EDITION, REVISED AND ENLARGED.



LONDON:

RICHARD BENTLEY, NEW BURLINGTON STREET,

Publisher in Ordinary to Her Majesty.

1864.

218. a. 1



LONDON: PRINTED BY WILLIAM CLOWES AND SONS, STAMFORD STREET
AND CHANCING CROSS.

PREFACE

TO

THE FIRST EDITION.

It is the aim of this Volume to inquire into the true character and right office of Heraldry, and to describe and illustrate its general condition as it is in use amongst ourselves.

Of the rise and progress of Heraldry, and of its almost universal prevalence under variously modified forms, I have not attempted to give more than a slight and rapid sketch. I have been content also to refer only incidentally and in a few words to the value and interest of Heraldry, as a handmaid of History, as an ally of Art, and as the chronicler of Archaeology—my purpose being not so much to lead students on to the application of Heraldry, as to enable them to apply it by becoming Heralds. In the following pages, accordingly, I have sought to define and elucidate the principles of Heraldry, to exemplify its practice, and to illustrate at once its utility and its attractiveness. The Heraldry of the present time I have desired uniformly to exhibit as the direct descendant and the living representative of the Heraldry of the past; and the student will observe that I have systematically endeavoured to impress him with the conviction that Heraldry is, essentially and at all times, inseparably associated with History, or at any rate with Biography.

This Volume does not profess to extend its range to legendary Heraldry, nor does it include even references to those fanciful and often fantastic speculations, in which the early Heralds delighted to indulge. The "*Curiosities of Heraldry*," in like manner, it leaves, with grateful and admiring acknowledgment, in the accomplished hands of Mr. MARK ANTHONY LOWER. Repeated references to standard works upon Heraldry I have considered to be neither necessary nor desirable, but instead of this, I have prepared and inserted a complete list of heraldic authorities; and in the preparation of my pages I have been scrupulously careful that every statement contained in them should be based upon certain and approved authority.

Historical Heraldry occupies a position of such importance in Histories of England, that a certain amount of heraldic knowledge has become indispensable to the student of English History.

Every Gothic Architect ought to be a thorough Herald. Heraldry alone can enable him to render his works, in the noblest and most perfect sense, historic monuments. Without Heraldry, no lover of the great Art, which has been so happily revived amongst us, is able either to feel the full power of what the Gothic has transmitted to him from the olden time, or to realize all that it is now able to accomplish as a living Art.

Historical Painters, having at length learned to estimate aright the worth of archæological accuracy, constantly require that information which Heraldry is ever ready to impart.

It is the same with Sculptors, when they treat of subjects that are derived from either mediæval or modern History, or that are in any way associated with Gothic Architecture.

To Illuminators, Heraldry opens a wide and richly diversified field of attractive study. The beautiful and deservedly-

popular Art of Illumination finds in Heraldry a most versatile and efficient confederate. True Illumination, indeed, is in its nature heraldic; and true Heraldry provides for Illuminators the most appropriate, graphic, and effective, both of their subjects and of the details and accessories of their practice.

In some sense or degree, also, Heraldry enjoys the favour of the general public. To many persons, as to seal engravers and herald painters, it provides what may be styled a profession. Whoever has, or desires to have, a "coat-of-arms," professes to know something about Heraldry; that is, he is favourably disposed towards it, though perhaps he is unconscious of the sentiment. It is always pleasant to the pedestrian public—many of them bearers of time-honoured arms and having the reddest of red blood flowing in their veins—to be familiar with the heraldic blazonry that appears upon the panels of aristocratic carriages. Nor is it less satisfactory, when we chance to see a flag displayed and blowing out in the breeze, or when our eyes rest upon an heraldic seal, or when we discover a shield of arms in a book, or on a monument, or amidst the decorative accessories of some building, to be able to read what Heraldry thus has written with her peculiar symbols. And then, as a matter of course, Heraldry, as of old, receives a becoming homage from the wealthy inheritors of historic names and noble titles; while a similar homage is no less cordially tendered by those whose Heraldry, like their own position in the great world of society, is at least of comparatively recent growth.

From each and all of these Friends of Heraldry, this Volume ventures to anticipate a welcome, inasmuch as it aspires to place before them, in a plain and simple form, whatever heraldic teaching they may require; and also because, as a book of reference, they will find it to be trustworthy, easy to be consulted, and, as far as it professes to go, complete.

PREFACE

TO

THE SECOND AND THIRD EDITIONS.

If ever I had indulged the hope that a Second Edition of this work might be required, I certainly had not contemplated the realization of any such speculation without an interval of several years between the publication of the First Edition and the appearance of its successor. My surprise, accordingly, was as great as my gratification, when I found myself called upon by my original publishers, before my First Edition had been published two months, to prepare for them a Second Edition with all possible speed.

The corrections and additions that I was anxious to make, so far as I was enabled to accomplish them at all, were made while my Second Edition was actually passing through the press. Materials in abundance were ready at hand; and indeed the cordial generosity with which the most valuable assistance, often unasked, has constantly been placed at my disposal, I am altogether unable adequately to acknowledge. From such great kindness, coupled with the very gratifying reception that my "HERALDRY" has experienced, I venture to infer that my Volume, however imperfectly executed, has been conceived in the right spirit.

Whatever errors and omissions in the First Edition had been brought to my notice, it was my endeavour in the Second Edition to correct and supply: at the same time, I was constrained to withhold various additions that had been suggested to me, in consequence of being unable to extend my volume beyond certain prescribed limits. Whatever fresh matter was introduced, was carefully kept in conformity with my original plan, and in itself it was what I hoped would prove to be both useful and attractive to students of Historical Heraldry. The Chapter on "Marshalling" was considerably extended; and two Chapters instead of a single one were assigned to "Cadency:" the number of the Chapters, however, remained the same, since two very short Chapters of the First Edition were united together. The Illustrations in the Second Edition received numerous important additions.

About a year after the first appearance of this work, the Second Edition was exhausted, and at the same time the copyright passed from the hands of Messrs. WINSOR and NEWTON to those of Mr. BENTLEY, the eminent publisher of New Burlington Street. This Third Edition, now published by Mr. BENTLEY, I have most carefully revised and corrected throughout; and it has received many additions of the greatest importance. To all points connected with heraldic rule, authority and early usage, I have directed my special attention. The Chapters previously entitled "Marshalling" and "Cadency," now appear, enlarged and rearranged, severally bearing the following titles—"Marshalling and Inheritance," and "Cadency and Differencing." Chapter XVI. has been devoted exclusively to "Royal Cadency," which has been treated in it in as systematic a manner as possible. The Chapter on the "Royal Heraldry of England" has been in part re-written; and the Chapter on "Foreign Heraldry" has been considerably extended.

Again I have introduced several fresh Illustrations. They consist of twenty-four additional wood-cuts, printed with the

text; and four lithographic Plates, numbered LXXIX., LXXX., LXXXI., LXXXII., and containing twelve examples: thus, my Illustrations, in all, now number upwards of nine hundred and seventy examples. Plate LXXIX., engraved from a photograph of the original slab, which several years ago was brought from Venice to England, will be regarded with much interest, both from its peculiar heraldic character, and from the singular circumstances connected with its recent history, and also from the no less singular manner in which it was assigned to the individual—one of two great rivals, whose armorial insignia it does *not* display.

I greatly regret to have been obliged again to reprint my original lithographs without any alteration in the numbering; and also, as in the Second Edition, to intersperse the additional Plates amongst those that were before engraved. Thus, in the arrangement of the Plates the order of numerical succession has not been regularly maintained. I trust that the Lists of the Plates and of the Individual Examples in a great measure will rectify any inconvenience that may arise from this circumstance. In the text I have habitually inserted a reference to the Plate in which each example is placed, except in the case of those examples that are printed with the text itself. Many of the Illustrations that I have obtained from monumental memorials, have been engraved by STOTHARD and others; but I have not considered it necessary to refer to the Plates in those more costly and less accessible works, in which the Heraldry is subordinate to the monumental character of the subject represented; and as, with rare exceptions, I have myself personally examined the originals, I have generally been enabled to rely upon my own notes and sketches for the fidelity of my examples. I feel sure that my additional examples from the grand old Abbey Church of St. Alban will continue to be regarded with the utmost interest, (Nos. 633, 690, and 711 to 717 inclusive). Plates XIX. and XXIII. have been lithographed again, since the

publication of my First Edition, and the former Plate has been re-arranged. It will be understood that No. 364 A., in Plate XXIII., has been drawn in exact conformity with the original shield. My chromo-lithograph, Plate VII., of the noble *champlevé* enamel shield of Earl WILLIAM DE VALENCE, has also been engraved, a second time, in order to render with exact accuracy the diaper upon the bars that are *argent*. I have elsewhere (see Chap. XXXIII.) noticed the publication of the fac-simile chromo-lithograph of this shield, of the full size of the original, after his own drawing, by Mr. L. BERRINGTON, of Westminster Abbey.

The publication of Mr. SERON's able and thoroughly heraldic treatise on the Heraldry of Scotland, confirms my belief that a feeling for Historical Heraldry is gradually extending its influence throughout this country. It will rest with those to cherish and to stimulate such a feeling, who have already learned to value Historical Heraldry because they have formed a just estimate of its true character. The "*Herald and Genealogist*," a periodical publication conducted with characteristic ability by Mr. JOHN GOUGH NICHOLS, while it renders valuable aid to students of Heraldry, bears testimony to the prevalence of an interest in heraldic subjects. And I am persuaded that Mr. PAPWORTH's excellent "*Ordinary of Arms*" only requires to be more widely known and more correctly understood, to be consistently appreciated, and consequently to be warmly supported.

I venture to request from the possessors of early Rolls of Arms, early Grants and Confirmations, and other unpublished heraldic documents, such information as may enable me to form as complete Lists as possible of such records for future publication. I shall also feel truly grateful for any notices of fine examples of Shields of Arms, Badges, &c., and any other heraldic memoranda. I have prepared, for the use of students of Heraldry, and others, several groups of plain shields, arranged in pages of the size of this volume, which may be filled in with the bearings of Shields of

Arms. I myself have found these pages of outline shields to be very useful and convenient, and they have been approved by more than one friend who loves and studies Heraldry. They may be obtained from the publisher of this work, printed on paper adapted to receive colour.

At the College of Arms I have always found the most valuable aid ready to be given to me with the greatest liberality and kindness; and I also have invariably experienced at the hands of the professional HERALDS the most generous encouragement, coupled with the most gratifying approval. To WILLIAM COURTHOPE, Esq., Somerset Herald, Registrar of the College of Arms, I desire to tender my especial thanks; and I also gratefully acknowledge the assistance I have received from ROBERT LAURIE, Esq., Clarencieux King of Arms. While to all who in any way have aided me, in general terms I offer my thanks, I am bound to record my more particular obligation to the Rev. JOHN WOODWARD, of New Shoreham; to the Rev. CHARLES BROOKE BICKNELL, Rector of Stourton, near Bath; to JOHN GOUGH NICHOLS, Esq., F.S.A.; to the Rev. H. W. HODGSON, Rector of King's Langley, Herts; to T. G. BAYFIELD, Esq., and to A. W. MORANT, Esq., F.S.A., and F.G.S., of Norwich.

In the First and Second Editions, the Index was divided into three distinct sections; but for this present Edition I have prepared a single Index, which comprehends all that was contained in the three sections that preceded it, and which also is much more copious in itself, and will be found calculated greatly to facilitate reference to the work.

Throughout the preparation of my First Edition I constantly received from one valued Friend the most important assistance: now, to my great sorrow, I associate this present Edition with the cherished Memory of the same dear and deeply-lamented Friend.

C. B.

Norwood, October, 1864.

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HERALDRY,

HISTORICAL AND POPULAR.

CHAPTER I.

INTRODUCTORY.

AN inquiry into the Heraldry of the past leads us back almost to the remote fountain-head of human history. From the very earliest periods, we find it to have been an usage universally prevalent amongst mankind for both individuals and communities to be distinguished by some *Sign, Device, or Cognizance*. The idea of symbolical expression coupled with a love of symbolism appear, indeed, to constitute one of the component elements of the human mind, as well in the rude condition of savage life as in every progressive advance of civilization and refinement. Through the agency of such figurative imagery the mind is able both to concentrate a wide range of thought within a very narrow compass, and to give to the whole a visible form under a simple image. The mind thus speaks to the eye. By this symbolical blazonry a multiplicity of definite impressions are conveyed, in the simplest manner, and with poetic impressiveness. By such means, also, the mind is empowered to combine the imaginative with the real, and, while extending its speculations beyond the bounds of ascertained verities and actual facts, to impart a definite character to the visions of the imagination.

The exercise of a faculty such as this, it is easy to conceive, would be held in the highest estimation in the primitive stages

of human society. Men so circumstanced had much to say; but they had only rare opportunities for speaking, and they knew but few words in which to convey their meaning. They delighted, therefore, in an expressive symbolism, which might speak for them, laconically, but yet with emphasis and to the point. Their symbolical language, also, would commend itself to their favour in a peculiar manner, through the facility with which it would extend and intensify its own phonetic powers by means of accumulative association.

War and the chase would naturally furnish the imagery that would first become prevalent. A man's physical powers or peculiarities, as a warrior or a hunter, or the issue of some exploit in which he might have been engaged, would determine his distinctive personal cognizance. If swift of foot, or strong of hand, or fierce in demeanour, or patient of hardship, he would naturally seek to symbolize himself under the form of some animal distinguished pre-eminently for one or other of those qualities. For, it is natural that man should find symbols of his own physical attributes in the inferior animals; because in mere swiftness, or strength, or such like qualities, those animals are superior to man. The next thing would be to render this personal symbolism hereditary. A man's son would feel a natural pride in preserving the memorial of his father's reputation, by assuming, and also by transmitting his device. It would be the same with the comrades of a chief, and with the subjects of a prince. Thus a system of Heraldry would arise and become established.

And such is actually the process, which has produced and matured its own Heraldry amongst each of the various races and tribes of the earth. In the Far West, the Red Indian, from time immemorial, has impressed upon his person the *totem* of his people—the cognizance that his fathers bore, and by which they were distinguished before him. In the very constitution of his mind essentially a lover of symbolism, the

Oriental revels, and he always has revelled, in a truly characteristic Heraldry. In the relics of the wonderful races that once peopled the valley of the Nile, this Heraldry of the East is everywhere present. Another expression of the same semi-mystic symbolism was found, deep buried beneath the mounds of Assyria. Somewhat modified, it was well known in ancient Israel. In Europe, with the first dawn even of historical tradition, the existence of a Heraldry may be distinguished. Nearly six hundred years before the Christian era, Æschylus described the heraldic blazonry of the chieftains who united their forces for the siege of Thebes, with all the minute exactness of our First Edward's chronicler of Caerlaverock. The well-known Eagle of the Romans may be said to have presided over the Heraldry of Rome, as their own Dragon has ever presided over that of the Chinese. The legendary annals of mediæval Europe abound in traces of a barbaric Heraldry, in the war-banners of the chiefs and in their personal insignia. The Bayeux Tapestry of the Conqueror's Consort may be placed at the head of the early existing illustrations of the Heraldry of Britain. That celebrated piece of royal embroidery exhibits a complete display of the military ensigns in use at the period of the Conquest, by both the Norman invaders and the Saxon occupants of this island. Illuminations in MSS. take up and carry on the Heraldic record. Seals, carvings in ivory, monumental memorials, stained glass, and the various productions of the architectural sculptor, gradually contribute their several memoirs, and lead us on to the full development of English mediæval Heraldry through the agency of the Crusades.

The Crusades formed the armed followers of the different European princes into a military alliance for a common purpose, and also brought the rude yet gallant soldiers of the West into contact with all that then existed in Eastern lands of the refinement, both military and social, of still earlier times. Among the many and important results of those

strange and strangely romantic enterprises, were great changes in the weapons and armour of the western chivalry; and these changes were accompanied with the introduction of an infinite variety of armorial devices. The Crusade confederacy itself would necessarily demand the adoption, by the allied Sovereigns, of a more definite system of military standards and insignia than had been previously prevalent. The use of improved defensive armour, also, combined with a better system of organization and discipline in the armour-clad bands, rendered it necessary for each warrior of any rank to assume and wear some personal cognizance, without which he could not have been distinguished at a time when the ascertained presence of certain individuals was of such grave importance. And the device of each baron or knight would be assigned, with appropriate modifications, to their respective retainers and followers. In this manner, *Crests* were introduced, and placed on basinets and helms; and thus some recognized device or composition was displayed upon all knightly pennons and banners, and was emblazoned both upon the rich surcoats which the knights wore over their armour, and upon the shields which so long formed most important components of their defensive equipment. Such is the origin of *Shields-of-Arms* and *Coats-of-Arms*,—terms that we still retain, with representations of the Shield, and with Crests, in our own Heraldry at the present day.

In England, Heraldry may be considered to have first assumed a definite and systematic character during the reign of HENRY III., A.D. 1216 to 1272; and at the close of the thirteenth century it may be said to have been recognized as a distinct science. The heraldic devices that were adopted in England in the thirteenth century, in common with those which were added to them during the century that followed, partook of the ideal character of all symbols, but at the same time they were distinguished by a simple and dignified expres-

siveness. And they were associated directly, and in a peculiar manner, either with individuals, families, establishments, potentates, or with the community at large: so that they may be considered after a definite method, their varieties readily admit of classification, their characteristics may be clearly elucidated and fully set forth, and they may be subjected to certain general laws and treated as forming a system in themselves. This classification and description, and the general laws themselves, we now unite with the devices and compositions under the common name of HERALDRY. And with the Heraldry of the thirteenth century we associate that of the fourteenth, and of succeeding centuries, and of our own era, assigning to the whole the same common title. For, as it happened in the instance of Architecture, when once it had been duly recognized in England, Heraldry rapidly attained to an advanced degree of perfection. Whatever the Heralds of EDWARD I. might have left to be accomplished after their time, their successors of the fourteenth century were not slow in developing. Under the genial influences of the long and brilliant reign of EDWARD III., mediæval Heraldry attained to its culminating point. The last quarter of the fourteenth century proved to be equally favourable to the Heralds. And again, during the Lancastrian era, and throughout the struggle of the Roses, English Heraldry maintained its reputation and its popularity. Its practical utility was felt and appreciated by the Plantagenets in their fierce social wars, as it had been before their time by the Crusaders. Then, with a general decline of the Arts, Heraldry declined. Its art-character, indeed, had shown signs of a coming degradation before the accession of the Tudors to the disputed throne of this realm. The next downward step seriously affected the early simplicity of the art-science, so that the Heraldry of the sixteenth, seventeenth, and eighteenth centuries can advance but comparatively slight claims upon our present consideration. And thus we are brought onwards to

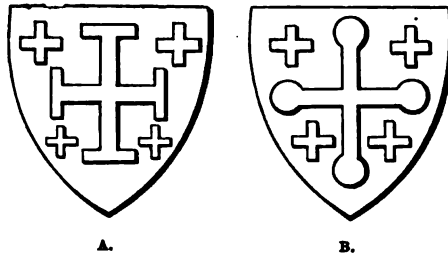
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the great and general Art-Revival of our own times, in which Heraldry again appears in the act of vindicating its titles to honourable recognition, as an Art-Science that may be advantageously and agreeably studied, and very happily adapted, in its practical application, to the existing condition of things by ourselves.

When thus directing the attention of students to the Heraldry of the past, I am anxious to impress upon them the remembrance of the fact, that the main object of our inquiry has reference to our own present use and application of Heraldry in the days of Queen VICTORIA. All true Heraldry is historical, though it by no means follows that it must always be necessarily popular. Our Heraldry, however, aspires to be such as may claim to be entitled both "popular" and "historical:" but the historical condition of our Heraldry does not imply that we should enter into the elucidation of mediæval Heraldry, purely for its own sake. We find Heraldry to have been in England a growth of the Middle Ages: and, consequently, when we desire to familiarise ourselves with this Art-Science, we are constrained in the first instance to direct our thoughts back to the middle ages, in order to obtain much of the information that we need for present use. This differs widely from a study of mediæval Heraldry, undertaken and conducted for the sake of reproducing mediæval Heraldry. It is impossible to press this consideration too urgently, not only upon living Heralds, but also upon all who are interested in the Arts and Art-Manufactures of our country at the present day. The Arts of the middle ages are replete with precious teachings for ourselves; and yet they are not by any means calculated to be reproduced by us in their original condition. They were the Arts of those times—they then arose, and they flourished through their direct association with their own era. It is most true, that at all times they may be studied with certain advantage; and it is also no less true, that a mere imitation of

•

their former operation indicates that error in judgment, which ignores the all-important *mutatis mutandis*, and so leads to a mistaken course of action. And then, on the other hand, nothing can be more absurdly irrational than to reject what the Arts of the middle ages can teach so well, upon the alleged plea that any such study involves a modern mediævalism. Here, as in other matters, a middle course lies open invitingly before us. Whatever we find to be really valuable and useful in the Arts of the middle ages we gratefully accept; and, as we know that our predecessors in departed centuries matured their own thoughts for their own advantage, and applied their Arts to their own use, so we take their teaching, and associate it in its practical application, not with them, but with ourselves. When we seek to apply our knowledge, from what source soever we may have acquired it, we look around us, and we look before us, seeking both to adapt our knowledge to present requirements, and to expand its range that it may become applicable to the requirements of the future. By no means content to be imitators and copyists, we aim at excellence in our works, through the judicious, consistent, and appropriate application of sound principles, under the guidance of an observant and well-disciplined experience. It will be understood, then, when I refer in the following pages to the Heraldry of the thirteenth and fourteenth centuries, that I do so without the slightest intention, on the one hand, to suggest that either our Guardsmen or our Volunteers should be equipped in the armour and surcoats of the Plantaganets, or, on the other hand, to fix the standard of the Heraldry of to-day in accordance with the heraldic fashion prevalent when the Black Prince was invested with the Order of the Garter.



No. 1.—Arms of the CRUSADER KINGS of JERUSALEM.

CHAPTER II.

HERALDIC BLAZON, NOMENCLATURE, LANGUAGE, AND LAWS.

IN Heraldry, the term *Blazon*, or *Blazoning*, is applied equally to the description and to the representation of all heraldic figures, devices, and compositions. It also indicates the arrangement of the component members and details of any heraldic composition. *Historical Blazoning*, also entitled *Marshalling*, denotes the combination and arrangement of several distinct heraldic compositions, with the view to produce a single compound composition. In like manner, the disposition and arrangement of a group or groups of heraldic compositions or objects, is styled *Marshalling*.

All heraldic figures and devices, whether placed upon shields, or borne or represented in any other manner, are entitled *Charges*; and every shield or other object is said to be *charged* with the armorial insignia that may be displayed upon it.

Heraldic Language is most concise, and it is always minutely

exact, definite, and explicit; all unnecessary words are omitted, and all repetitions are carefully avoided; and, at the same time, every detail is specified with absolute precision.

The *Nomenclature* is equally significant, and its aim is to combine definitive exactness with a brevity that is indeed laconic. As might naturally be expected, both the Language and the Nomenclature of Heraldry habitually indicate their Norman-French origin.

Heraldic Devices are described, first, in the order of their comparative importance; and, secondly, in the order in which they are placed upon the shield, or other object that bears them. Thus the character of the surface of the shield itself, which forms the foundation of the heraldic composition, is first specified. Then follows a description of the principal charge, which occupies the most central and most commanding position, and which also is considered to rest immediately upon the surface of the shield. Objects of secondary importance, which also rest upon the shield itself, are next described; and finally, descriptions are given of such other devices and figures as may be placed upon another charge, and which consequently appear to be carried by an object that is nearer to the surface of the shield than they are themselves. In some instances, as when a *Chief*, a *Canton*, and a *Bordure* appear and are charged, the composition will require to be blazoned in two groups, precedence being given to the central and more important group.

In blazoning any Charge, the title, position or disposition, tincture, and distinctive conditions of the device or figure are first to be specified, and then there will succeed such descriptions of details and accessories as may be necessary, in their order of comparative importance: the tincture of any Charge, it is to be observed, is always to follow the name of the Charge itself; thus, a *lion rampant sable*, is the proper arrangement of the words.

If a *tincture* or a *number* should occur twice in the same

sentence of any descriptive blazon, such tincture or number is to be indicated by reference to the words already used, and not by actually repeating them. Thus, should any Charge be of the same tincture as the field, it is said to be "*of the field*;" or, as the tincture of the field is always the *first* that is specified in the blazon, a Charge of that tincture may be blazoned as "*of the first*."

So any Charge is said to be "*of the second*," "*of the third*," "*of the last*," &c. if its tincture be the same as the *second*, the *third*, the *last*, or any other that has been already specified. In the instance of the metal gold, instead of reference to the heraldic term "*Or*," the word "*gold*" itself may be used. The position or disposition of any Charge or Charges are to be blazoned first after the name or title of the Charge or Charges. When the same Charge is several times repeated in the same composition, the figures are generally arranged in rows, one row being above another. Such an arrangement is indicated by simply stating the number of the figures in each row: as, "*six crosses crosslets, three, two, and one*," to denote three in the uppermost row, then two below them, and then one crosslet in base. When any single Charge is blazoned between three others, as a *fesse between three torteaux*, two of the torteaux are placed in chief and one in base; and this same arrangement is observed, should the same Charge appear three times without any other device. If a single Charge is placed between six others, then three are in chief and three in base. A single Charge occupies a central position. Any deviation from these dispositions must be specified.

In heraldic descriptions, the presence and the position of the *stops* or *points* demand especial attention. A comma precedes and follows each item of every descriptive clause, and the consistent intervention of the more important points must be observed with rigid precision. Every abbreviation must be marked by a full stop; thus, *arg.* is the abbreviated form of

argent. This abbreviation-point is not to supersede or interfere with the comma or other point, which may be required to follow any word whether abbreviated or expressed in full; thus, *arg., on a chev. gu. three lioncels sa.*, is correct pointing. It appears desirable always to print all heraldic blazon in Italic type, and all proper names in small capitals: also, it is always right to print, *three lion's jambs, three palmer's staves, &c.*, and not *three lions' jambs, three palmers' staves, &c.* The student will bear in mind that in Heraldry, while nothing is specified that can be distinctly and certainly understood without description, so nothing whatever is left to the possibility of contingency or misapprehension.

It is a positive rule in Heraldry, that *Metal shall not appear upon Metal, nor Colour upon Colour*; that is, a Charge of one of the Metals must rest upon, or be in contact with a surface or another charge of one of the Colours; and in like manner, a charge of one of the Colours must rest upon, or be in contact with a surface or object of one of the Metals. This rule, absolute in its primary application, admits of a partial relaxation in the case of varied surfaces, and of certain details of charges; and also in those compositions, in which a supported device or figure extends in the shield beyond the charge that supports it. The solitary early violation of this heraldic law is the armorial ensign of the CRUSADER KINGS OF JERUSALEM, who bore five golden crosses upon a silver shield, that thus their Arms might be distinguished from those of every other potentate; No. 1, p. 8. The early form of the Jerusalem Cross is represented in Shield B; and the more recent and generally accepted form in Shield A.

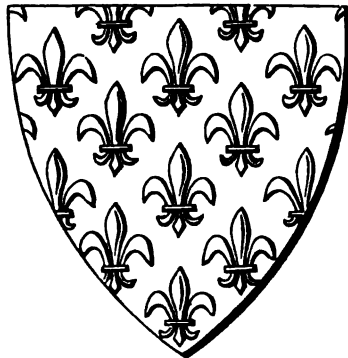
When any Charge is *repeated in such considerable numbers*, in the same composition, as to produce almost the appearance of a pattern, the Field so covered is said to be *Semée* with the Charge in question. It will be observed that a Field which is *Semée* is often treated as if it were cut to the required size and

shape from a larger extent of surface, some of the Charges being only partially represented. The ancient shield of France, nobly emblazoned in the North Choir-Aisle of Westminster Abbey, in the work either of HENRY III., or of his son EDWARD I., bears *azure, semée de lys or* ; No. 2, p. 12.

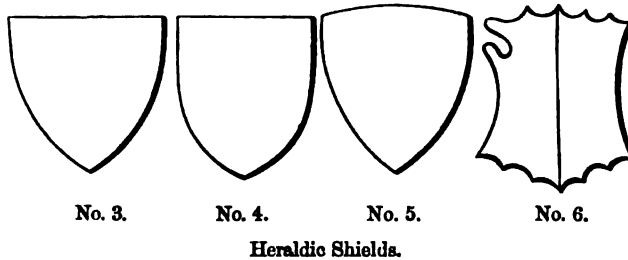
When the often-repeated figure is of very small size, the term *Powdered* or *Poudrée* is substituted for *Semée*.

In Heraldry, every Coat or Shield of Arms, Crest and Badge is attached to the *Name*, and not to the *Title*, of the person who may bear them.

All figures and devices represented in heraldic compositions have various attributes, qualities, and epithets assigned to them by Heralds, which express their several positions and dispositions, and indicate the parts which they take in the aggroupment of the whole. Thus the sun is said to be *in its glory*, or *eclipsed* ; the moon is said to be *increscent*, or *decrecent* ; human figures are variously *habited* ; animals are said to be *armed* with the horns, or the appendages provided for them by nature for their defence or for aggressive purposes. Similar appropriate terms indicate the circumstances under which figures and objects of all kinds appear in heraldic compositions, together with their individual peculiarities, details, and accessories. These terms are classified and explained in Chapters IX., X., XI., XII., and XIII.



NO. 2.—FRANCE ANCIENT.



CHAPTER III.

THE SHIELD, AND ITS PARTS, POINTS, AND PRIMARY DIVISIONS; AND
DIVIDING AND BORDER LINES.

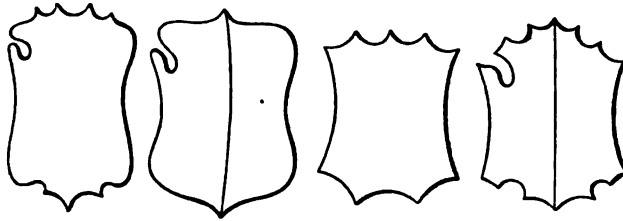
THE SHIELD, the most important piece of their defensive armour, was derived by the knights of the middle ages from remote antiquity, and at almost all times it has been decorated with some device or figure. The ancient Greek tragedian, *Æschylus* (about B.C. 600), describes with minute exactness the devices that were borne by six of the seven chiefs who, before the Trojan War, besieged Thebes. The seventh shield is specially noted to have been uncharged. In the middle ages, in Europe, there prevailed a precisely similar usage; and, indeed, so universal was the practice of placing heraldic insignia upon shields, that the shield has been retained in modern Heraldry as being inseparable from all Heraldry, so that it still continues to be the figure upon which the heraldic insignia of our own times are habitually charged.

Early heraldic Shields vary very considerably in their forms, the simplest and most effective forms having the contour of an

inverted equilateral arch, slightly stilted, as No. 3, or No. 7, in Plate I. The shields actually used by the Normans in England were long and tapering; they are exemplified in the equipment of the knightly effigies in the Temple Church, London. To these succeeded short, almost triangular, heater-shaped shields. Examples abound in the monumental effigies of the thirteenth and the fourteenth centuries. The equilateral form became prevalent early in the fourteenth century, at which period several modifications of the prevailing form were introduced. Two of the more effective of these varieties, Nos. 4 and 5, are severally drawn from the Percy Monument at Beverley, A.D. 1350, and the Monument of JOHN OF ELTHAM, in Westminster Abbey, A.D. 1336. In the next century the shields were shortened, and as it advanced their form was altogether changed, and became somewhat square, the outlines being produced by a series of concave curves: No. 6A. Shields of this class appear to have been introduced during the second half of the fourteenth century, but they did not become general until a later period. In these shields a curved notch is cut out, for the lance to pass through, in the dexter chief; when thus pierced, the shield was said to be *à bouche*; No. 6. This form of shield may be advantageously used in Modern Heraldry, particularly when any composition has many charges, or when there are quarterings; it would seem, however, to be desirable not to represent any shield as *à bouche* in modern Heraldry, since shields now do not require any adjustment to knightly lances laid in rest. And there is some danger lest a misapprehension should arise with reference to the shield *à bouche*, now that its use has so long passed away: thus, in each of the upper spandrels of the fine trussed timber roof of Lincoln's Inn Hall there is carved a shield *à bouche*; and these shields have been made to correspond with one another, as they range along the two opposite sides of the Hall, so that on one side the shields have the notches cut out, quite correctly, in their dexter

chief, and the other series have their notches cut in their sinister chief.

Several very effective forms of late shields are sculptured upon the monument to Abbot RAMRYDGE, in St. Alban's Abbey, which may be studied with advantage by modern Herald, together with the simple pointed shields of earlier times; No. 6 A.



No. 6 A.

The form of the Shield, as a matter of course, may be determined in Modern Heraldry in accordance with the preference of every Herald. All that I would suggest is, that the preference may as well rest upon the more agreeable rather than the less attractive forms.

In early architectural and monumental compositions, and also often upon seals, heraldic shields are represented as if suspended from the *guige*, or shield-belt, which was actually worn by the knights to sustain and to secure their shields to their persons. In some instances of this always effective because always consistent and appropriate arrangement, the long *guige* appears on either side of the shield, and is there passed over a corbel; as in No. 7, Plate I., one of the beautiful series of shields, in the choir-aisles of Westminster Abbey, which is charged with the arms of RAYMOND, Count of Provence,—or, 4 *pallets gules*. The more prevalent usage was to represent the shield as being suspended from a single corbel, boss, or a cluster of foliage, or from some architectural member of the composition, as No. 135, Plate I.; occasionally, and more particularly on seals, the shield appears as if suspended by the

sinister chief angle, and so hangs diagonally from the helm and crest, as No. 301, Plate I., also No. 629, Plate LXVI.: a shield thus suspended is said to be *couché*. These modes of arrangement, with the various modifications of them that will readily suggest themselves, are worthy of the most thoughtful attention of the practical modern Herald.

The Heraldic Shield is sometimes entitled an *Escutcheon*: and when one shield is charged upon another, the shield thus placed is distinguished as an *Inescutcheon*, and is said to be borne in *pretence*.

The different parts of an heraldic shield are distinguished and entitled as follows:—No. 8.

A. <i>Dexter Side.</i>	B. <i>Sinister Side.</i>
C. <i>Chief.</i>	D. <i>Base.</i>
E. <i>Dexter Chief.</i>	F. <i>Sinister Chief.</i>
G. <i>Middle Chief.</i>	H. <i>Dexter Base.</i>
I. <i>Sinister Base.</i>	K. <i>Middle Base.</i>
L. <i>Honor Point.</i>	M. <i>Fesse Point.</i>

Heraldic shields are divided in the manner indicated by examples, Nos. 9 to 14.

No. 9, is <i>Per Pale</i> , or <i>Impaled</i> .	No. 10, is <i>Per Fesse</i> .
No. 11, is <i>Per Cross</i> , or <i>Quarterly</i> .	No. 12, is <i>Per Bend</i> .
No. 13, is <i>Per Saltire</i> , and	No. 14, is <i>Per Chevron</i> .

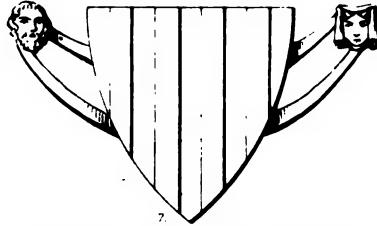
When a Shield is divided into more than four parts by lines drawn in pale and in fesse, crossing each other at right angles, it is said to be *Quarterly* of the number of divisions, whatever that number may be: thus, No. 15 is *Quarterly of eight*.

In the instance of a Quartered Shield having one or more of its Quarters quartered, this compound division is indicated by the term *Quarterly-quartered*; and the four primary Quarters are distinguished as *Grand Quarters*; thus in No. 16, A, B, C, D are the *Grand Quarters*, of which the first and the fourth, A and D, are *Quarterly-quartered*.

SHIELDS OF ARMS & ACHIEVEMENT OF ARMS.

CHAPTERS III, VII, XV & XXVI

PROVENCE



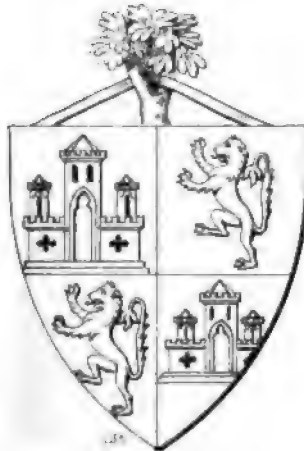
Westminster Abbey about 1261

EDWARD THE CONFESSOR



Westminster Abbey about 1260

CASTILE & LEON



Westminster Abbey AD 1290

HARSYCK



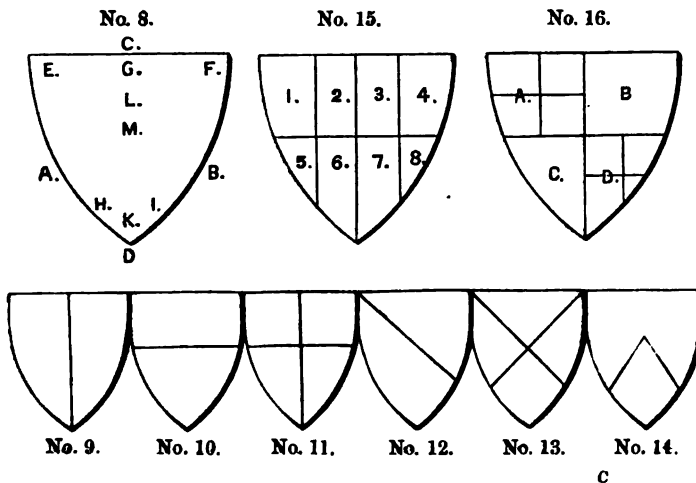
Southacre Church, Norfolk A.D. 1384

The Heraldic Shield is always considered to bear its charge upon its face, or external surface, and consequently the *Dexter* and the *Sinister* sides of the shield itself are those, which would severally cover the right or the left side of a warrior when holding the shield in front of his person. The *Dexter* side of an heraldic composition or object, therefore, is *opposite* to the *left* hand of an observer, and the *Sinister* to his *right* hand. This use of the terms *Dexter* and *Sinister* is invariable in Heraldry.







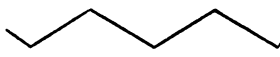



The heraldic shield is sometimes represented as *bowed*, or as if having a slightly *convex* contour; and shields of the form of No. 6 often have a ridge dividing them in pale.

The *entire surface* of a Shield is called the *Field*. The same term *Field* is also applied to the entire surface of any Charge or Object.

The same terms that denote the parts and points of a Shield, are also applicable to a *Flag*, or to any figure that may be charged with an heraldic composition. In *FLAGS*, the *depth* from chief to base is entitled the "*Hoist*," and the *length* from the point of suspension to the fore extremity is distinguished as the "*Fly*," which latter term also denotes the fore extremity of any Flag.



Dividing and Border Lines, in addition to simple right lines and curves, assume the forms indicated in Example, No. 17.

- A. *Engrailed* . . . 
 B. *Invected* . . . 
 C. *Wavy, or Undée* . 
 D. *Nebulée* . . . 
 E. *Nebulée* . . . 
 F. *Indented* . . . 
 F. *Dancette* . . . 
 G. *Embattled* . . . 
 H. *Ragulée* . . . 
 I. *Dovetail* . . . 

No. 17.

The Ordinaries and other charges are constantly formed with these lines: as a Bordure may be *indented*, a Chief *nebulée*, a Fesse *dancette* or *embattled*, a Cross *engrailed*, &c., &c. See Nos. 92, 94, 114, 115, 300 A, 319 B, 396, 410, 433 and 477.

FURS.

- | | | |
|---------------------------|-------------------------------|-----------------|
| 1. <i>Ermine.</i> | Black spots on a white field. | No. 25. |
| 2. <i>Ermines.</i> | White spots on a black field. | „ 26. |
| 3. <i>Erminois.</i> | Black spots on a gold field. | „ 27. |
| 4. <i>Pean.</i> | Gold spots on a black field. | |
| 5. <i>Vair.</i> | | Nos. 28 and 29. |
| 6. <i>Counter Vair.</i> | | No. 30. |
| 7. <i>Potent.</i> | | „ 31. |
| 8. <i>Counter Potent.</i> | | „ 32. |

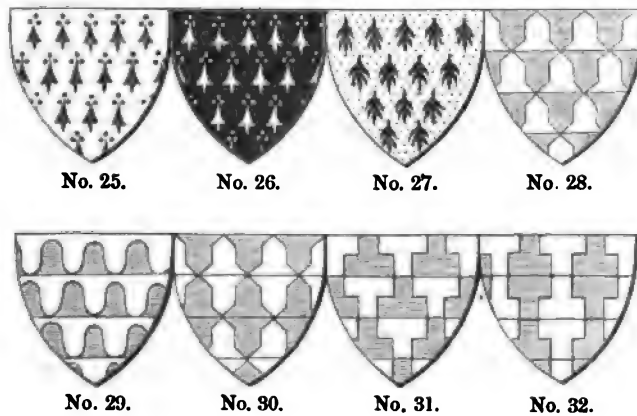
The Metals may be expressed by gold and silver, or by yellow and white.

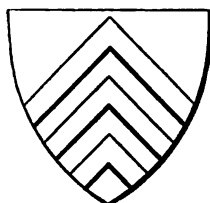
The representation of the Tinctures by means of dots and lines was not in use amongst Heralds before the time of the accession of the Stuarts to the English Crown.

The student will observe that the *metals always take precedence of the colours*, unless a contrary arrangement be specified. Also, that *Vair*, *Counter Vair*, *Potent* and *Counter Potent* are *always Argent and Azure*, unless other tinctures are named in the blazon. See Chap. XXX.

Objects and Figures represented in heraldic composition in their natural colours, are said to be *proper*, abbreviated *ppr.*

THE FURS.





No. 40 A.—DE CLARE.

CHAPTER V.

THE ORDINARIES AND THEIR DIMINUTIVES, AND THE ROUNDLES.

THE earliest devices of Mediæval Heraldry are simple figures, entitled ORDINARIES, which have been held by all Heralds in high esteem and honour, and retain their old rank in the Heraldry of the present day. They still sometimes appear, as of old, alone, or almost alone; while in many instances the Ordinaries are associated with other devices, or are themselves charged with various figures. In their simplest condition, the Ordinaries are formed by right lines; but they also admit, instead of right lines, the various border lines of Example, No. 17.

The *Heraldic Ordinaries* are *nine* in number, and are severally entitled, the *Chief*, No. 33; the *Fesse*, No. 34; the *Bar*, No. 35; the *Pale*, No. 36; the *Cross*, No. 37; the *Bend*, No. 38; the *Saltire*, No. 39; the *Chevron*, No. 40; and the *Pile*, No. 41. See Plate II.

Several of these Ordinaries have *Diminutives*, which are grouped with them in the following descriptions of the Ordinaries themselves.

I. The CHIEF, No. 33, formed by an *horizontal* line, contains in depth the *uppermost third part* of the field or area of the shield. It may be borne in the same composition with any other Ordinary, except the *Fesse*.

The *Diminutive* of the CHIEF is the *Fillet*, the contents of which must not exceed one-fourth of the Chief, of which it always occupies the lowest portion.

II. The FESSE, No. 34, which is identical in form and in area with the Chief, differs from that Ordinary only in its position in the field of the shield, of which it always occupies the *horizontal central third part*.

The Fesse has no Diminutive, but it may be *surmounted* by a Pale or a Bend.

III. The BAR, No. 35, differs from the Fesse in its width being *one-fifth*, instead of *one-third* of the field. The Bar may be *placed horizontally in any part of the field*, except absolutely in chief or in base. *Two Bars* frequently appear in the same composition, in which case it is the usual practice to divide the field horizontally into five equal parts, and to assign to the Bars the two spaces that are on either side of the central space, as in No. 42. A *Single Bar* never appears in an heraldic composition without some other Ordinary.

The BAR has two *Diminutives*, the *Closet*, and the *Barrulet*, which are respectively *one-half*, and *one-fourth* of the width of the Bar itself.

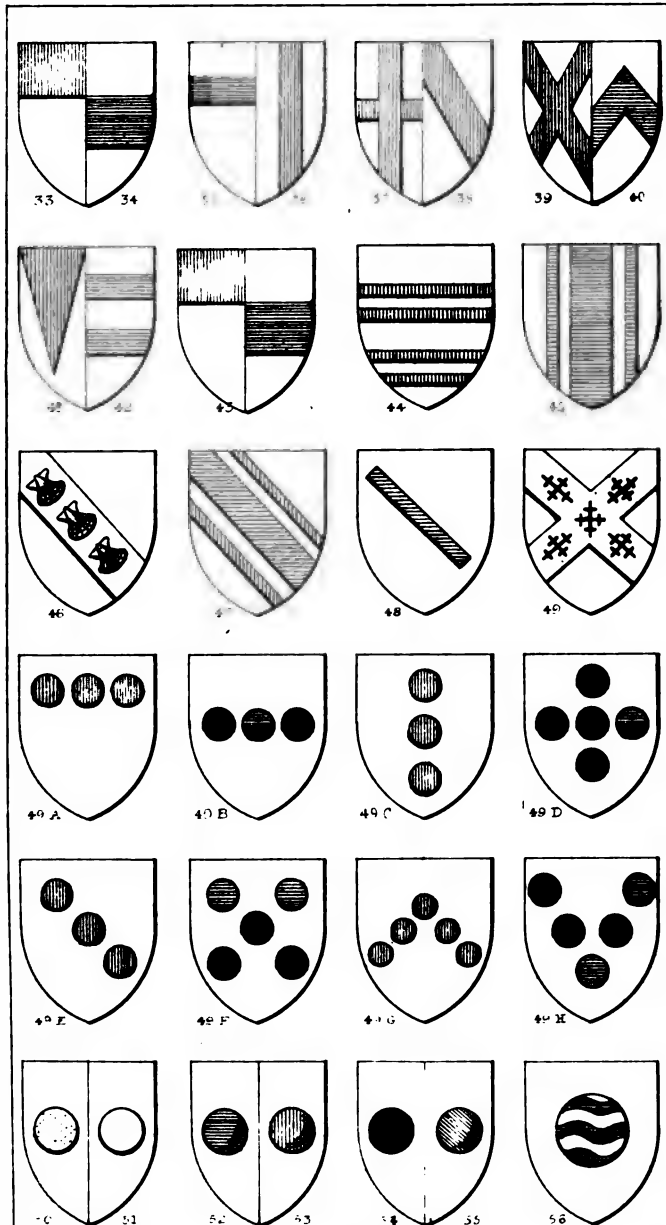
When either of these *Diminutives* is *placed on each side* of a Fesse or Bar, the Ordinary is said to be *cotised*, as No. 43.

When *Barrulets* are placed together in *couples*, as in No. 44, each couple is entitled a pair of *Bars Gemelles*.

IV. Like the Chief and the Fesse, the PALE, No. 36, occupies *one-third* of the field; but its position is *vertical* instead of horizontal, and it accordingly appears in an erect position always in the *centre* of the field. The PALE is an Ordinary of compara-

ORDINARIES — ROUNDES.

CHAPTER XVIII



tively rare occurrence. It has two *Diminutives*, the *Pallet*, and the *Endorse*, which are severally *one-half* and *one-fourth* of its width.

A *Pale between two Endorses* is said to be *endorsed*. No. 45.

A *Pallet* may appear in *any* vertical position in the shield. See No. 7, Plate I.

V. In its simplest form, the heraldic Cross, No. 37, is produced by the meeting of two vertical with two horizontal lines, about the Fesse point, No. 8, M, of the Shield; or it may be defined to be the combination of a Fesse with a Pale. When charged, the Cross occupies about *one-third* of the field; but otherwise it occupies only *one-fifth* of the field. So numerous are the modifications of form, decoration, and arrangement which Heralds have introduced into this Ordinary, that I propose to devote a separate chapter to the "Heraldry of the Cross."

VI. The BEND, No. 38, is formed by *two parallel lines drawn diagonally, at equal distances from the Fesse-point, from the Dexter Chief to the Sinister Base*. When charged, the Ordinary contains *one-third*, but when plain it contains *one-fifth* part of the field. Two uncharged Bends may appear in the same Composition. The Bend also is associated with other Ordinaries, or it may be placed over other Charges. Charges set on a Bend are placed *Bendwise*: that is, *they slope with the Bend*. No. 46.

The *Diminutives* of the BEND are the *Bendlet*, containing *one-half* of the Bend, and the *Cotise*, containing *one-half* of the Bendlet.

A Bend placed *between two Cotises*, is said to be *cotised*. No. 47.

A *Riband* is a Cotise *couped* (cut off smooth) *at its extremities*, so that it does not extend to the edges of the Shield. No. 48.

A Bend, when *issuing from the Sinister* instead of the Dexter Chief, is distinguished as a *Bend Sinister*.

VII. The SALTIRE, No. 39, or *Diagonal Cross*, is a combination of a Bend with a Bend Sinister. It contains *one-fifth* of the field, but *one-third* when it is charged.

The Saltire may appear in the same Composition with the Chief. It has no Diminutive. Charges set on a Saltire *slope with each of its limbs*. No. 49.

VIII. The CHEVRON, No. 40, which comprises somewhat more than the lower half of a charged Saltire, occupies *one-fifth* of the field.

Two Chevrons may appear in the same Composition, or a single Chevron may be blazoned with a Chief. Charges set on a Chevron slope in the same manner as those that are charged upon a Saltire. No. 49.

The *Diminutive* of this Ordinary is the *Chevronel*, which contains *one-half* of a Chevron. The DE CLARES bore, *Or, three chevronels, gules*. No. 40 A, (p. 21).

IX. The PILE, No. 41, a *wedge* in form, generally *issues from the Middle Chief*, and extends towards the Middle Base, of a shield. Occasionally, however, this Ordinary is borne in the same direction as the Bend; or it may issue from various parts of the enclosing line of a shield.

In early shields the *Fesse, Pale, Cross, Bend, Saltire* and *Chevron* are generally *very narrow*, as Nos. 33 A, and 33 B.

Charges are often placed and arranged after the form of the Ordinaries: thus, charges may be *in Chief*, No. 49 A; *in Fesse*, No. 49 B; *in Pale*, No. 49 C; *in Cross*, No. 49 D; *in Bend*, No. 49 E; *in Saltire*, No. 49 F; *in Chevron*, No. 49 G; and *in Pile*, No. 49 H.

With the ORDINARIES may be associated another group, of the simplest character and in general use. These figures are the *Seven ROUNDLES*, each of which possesses its own distinctive title. Plate II.

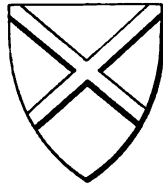
They are :—

- | | |
|---|---------|
| 1. The <i>Bezant</i> ,— <i>or</i> . | No. 50. |
| 2. The <i>Plate</i> ,— <i>argent</i> . | No. 51. |
| 3. The <i>Hurte</i> ,— <i>azure</i> . | No. 52. |
| 4. The <i>Torteau</i> ,— <i>gules</i> . | No. 53. |
| 5. The <i>Pellet</i> ,— <i>sable</i> . | No. 54. |
| 6. The <i>Pomme</i> ,— <i>vert</i> . | No. 55. |
| 7. The <i>Fountain</i> . | No. 56, |

which last is divided horizontally by wavy lines, and is alternately *argent* and *azure*.

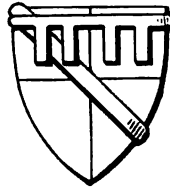
In representation, the *Bezant*, *Plate*, and *Fountain*, are *flat*, but the other Roundles are to appear *spherical*, and to be shaded accordingly.

A Roundle of one of the Furs, or tintured in any other manner, or if charged, must have its distinctive character specified in the blazon. In early blazon all the Roundles have their tinctures specified; and it would seem to be desirable to resume this early habit, except in the instances of the *Bezant* and the *Plate*.



No. 33 A.

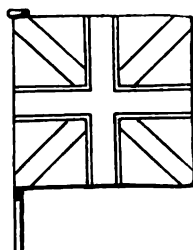
DE NEVILLE.



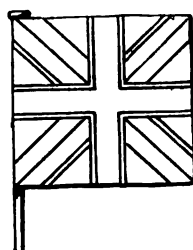
No. 33 B.

DE LACY.

(Roll of Arms, temp. EDW. I.) (Counter Seal, A.D. 1235.)



No. 63.
First Union Jack.



No. 64.
Second Union Jack.

CHAPTER VI.

THE HERALDRY OF THE CROSS.

THE CROSS, as an heraldic symbol, has already been defined to be a combination of two others of the Ordinaries of Heraldry, the *Fesse* and the *Pale*. When it is not repeated in the same Composition, and when the contrary is not set forth in the blazon, the simple Cross is placed erect in the centre of the Shield, and it extends to the limits of the field. Many Crosses, however, may be introduced into the same composition: or a single Cross may be placed within a Bordure: or it may be interposed between other Charges upon the Shield: or it may itself be charged: or it may appear under a variety of conditions affecting both its form and its position.

The *Greek Cross*, No. 57, has its four limbs all of equal length. Plate III.

The *Latin Cross*, No. 58, has its uppermost limb and its transverse limbs of the same length, the fourth limb or shaft being considerably longer than the other three. In some cases the uppermost limb of a Latin Cross is either longer or shorter than the two transverse ones.

The Cross without any upper limb, No. 59, is entitled the

HERALDRY OF THE CROSS.

CHAPTER VII

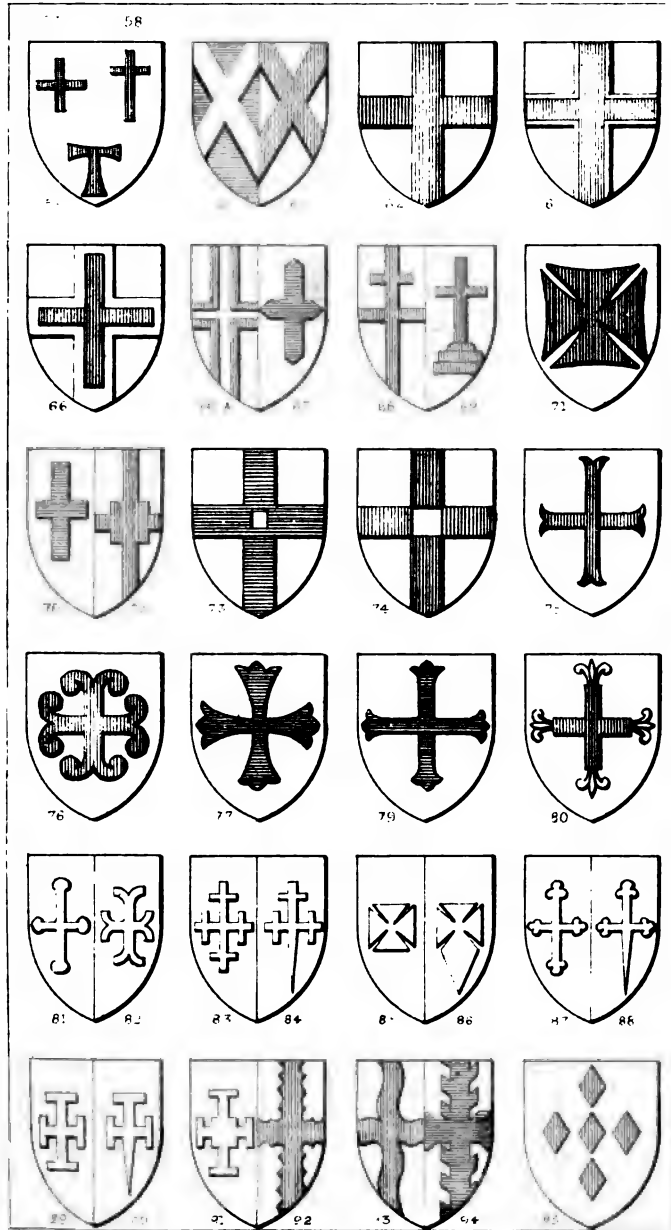


Plate III

Cross of St. Anthony, or the *Tau Cross*, from its form being the same as the Greek Character *Tau* (T).

A *diagonal Cross* is entitled a Saltire. The Crosses of ST. ANDREW of SCOTLAND, No. 60, and of ST. PATRICK of IRELAND, No. 61, are Crosses-Saltires, the former being *Argent, on a field Azure*, and the latter *Gules, on a field Argent*.

The Cross of ST. GEORGE of ENGLAND, No. 62, is *Gules, upon a field Argent*.

The Combination of the Crosses of ST. GEORGE and ST. ANDREW produced the FIRST UNION JACK, No. 63, which was declared in 1606, by King JAMES I., to constitute the *National Ensign of Great Britain*. It happily symbolises the Union of England and Scotland, in the union of the Crosses of the two realms.

In 1801, in consequence of the legislative Union with Ireland, a SECOND UNION ENSIGN superseded its predecessor. The new compound device was required to comprehend the three Crosses of St. George, St. Andrew, and St. Patrick in combination. It appears, charged upon a banner, in No. 64, and is well known to every Englishman as the blazonry displayed upon that "Meteor Flag of England," of which the poet wrote in words of fire. The blazonry of this, the Second Union Jack, is borne by the Duke of WELLINGTON, charged upon a Shield of Pretence over his paternal arms. It is an "Augmentation of Honor," significant and expressive, granted to THE DUKE. The Duke of MARLBOROUGH bears, in like manner, the Cross of St. George upon a Canton. See Chap. XXXI. The Union Device is displayed, as a national ensign, in Flags only,—except in the copper coinage of the realm, which exhibits a seated BRITANNIA, with a shield always *incorrectly blazoned* with this Union Device. This inaccuracy is in the diagonal crosses, which are made to assume the appearance of a single diagonal Cross having a narrow fimbriation—a narrow border, that is, of equal width on either side of it.

It will be observed that in both the Union Devices, Nos. 63 and 64, the Cross of St. George appears with a narrow white border, which is entitled a *Fimbriation*. Also, that in the Second Union, the Cross-Saltire of St. Patrick has its four limbs fimbriated on one side.

No. 65 is an example of a *fimbriated* Cross. It will be observed that the Fimbriation lies in the same plane with the Cross, to which it forms a border. Hence there is *no shading between* the Fimbriation and the Cross, but the Fimbriation itself is duly shaded. In case one Cross should be placed *upon* another, the primary or lower Cross would display a broader border than the Fimbriation; and it is also indicated, *by shading both the Crosses*, that one Cross is surmounted by another. The student will compare Nos. 65 and 66.

When the central area of a Cross is entirely removed, so that of the Ordinary itself little more remains than the outlines, such a Cross is said to be *voided*, as No. 66 A.

No. 67 is a *pointed* Cross.

A Cross crossed at the head, as No. 68, is a *Patriarchal* Cross; and when placed upon steps, as No. 69, a Cross is said to be *on Degrees*.

When the extremities of a Cross do not extend to the Chief, Base, and Sides of a Shield, it is said to be *couped*, or *humettée*, as No. 70.

The *Cross of eight Points*, distinctively so called, and known also as a *Maltese Cross*, is represented in No. 71. This Cross was borne by the KNIGHTS TEMPLARS, *Gules, upon a field Argent*. By the HOSPITALERS, or KNIGHTS OF ST. JOHN, the same Cross was borne *Argent, upon a field Sable*. The student of Mediæval History will remember that between the years 1278 and 1289, when engaged in military duties, the Knights Hospitallers bore a *white Cross, straight, upon a red field*.

A Cross which expands into a square at the centre, as in No. 72, is a *Cross Quadrate*. When a square aperture is pierced

through its centre, as in No. 73, a Cross is *quarter pierced*. The term *quarterly pierced*, denotes the entire removal of the central portion of the Cross, the four limbs only being left in contact, as in No. 74: see also the arms of the Earl of WINTERTON.

The beautiful varieties of the Heraldic Cross which follow are generally borne in small groups; occasionally, however, a single figure of any one of these Crosses may be seen alone.

No. 75 is the Cross *Moline*: and No. 76 is the Cross *Recercelée*.

The Cross *Patonce*, No. 77, perhaps the most beautiful of the Heraldic Crosses, expands more widely than the Moline, and has its extremities floriated. It appears in the arms assigned to EDWARD THE CONFESSOR, No. 78, Plate I.; and it was borne by WM. DE VESCI, A.D. 1220, and by WM. DE FORTIBUS, about 1250.

The Cross *Fleurie*, No. 79, has its four limbs straight, instead of expanding like the Patonce; and the Cross *Fleurette*, No. 80, which may be regarded as a modification of the Cross *Fleurie* (though by some Herald's these two Crosses are considered to be identical), is a plain Cross, coupé, and having a Fleur-de-lys issuing from each extremity.

Examples of Crosses having floriated terminations, occur in Rolls of Arms of HENRY III. and EDWARD I.

No. 81 is the Cross *Pommée*; No. 82 is the Cross *Fourchée*; and No. 82 A is the Cross *Urdée*, p. 30.

A Cross crossed towards the extremity of each limb, as No. 83, is a Cross *Crosslet*, and is an equally favourite and beautiful Charge. When the Field is covered with small Crosses Crosslets, it is said to be *Crusilly*, or *Crusillée*.

When the Shaft of any Cross is *pointed at the base*, it is said to be *Fitchée*, "fixable," that is, in the ground.

The Cross *Crosslet Fitchée* is shown in No. 84.

The Crosses *Patée* or *Formée*, and *Patée* or *Formée Fitchée*,

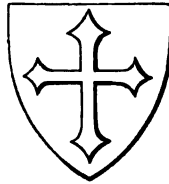
are shown in Nos. 85 and 86. These Crosses may be drawn either with right lines, or with their radiating lines slightly curved.

The Crosses *Botonée* or *Treflée*, and *Botonée* or *Treflée Fitchée*, Nos. 87, 88, and 388 z, Pl. XLVIII., are modifications of the Crosslet.

The Cross *Potent*, No. 89, resembles the Fur which bears the same name, No. 31. Nos. 90 and 91 severally represent the Crosses *Potent Fitchée*, and *Potent Quadrate*.

A Cross may be formed of any of the Border Lines; thus, Nos. 92, 93 and 94 are respectively Crosses *Engrailed*, *Wavy* or *Undée*, and *Ragulée*.

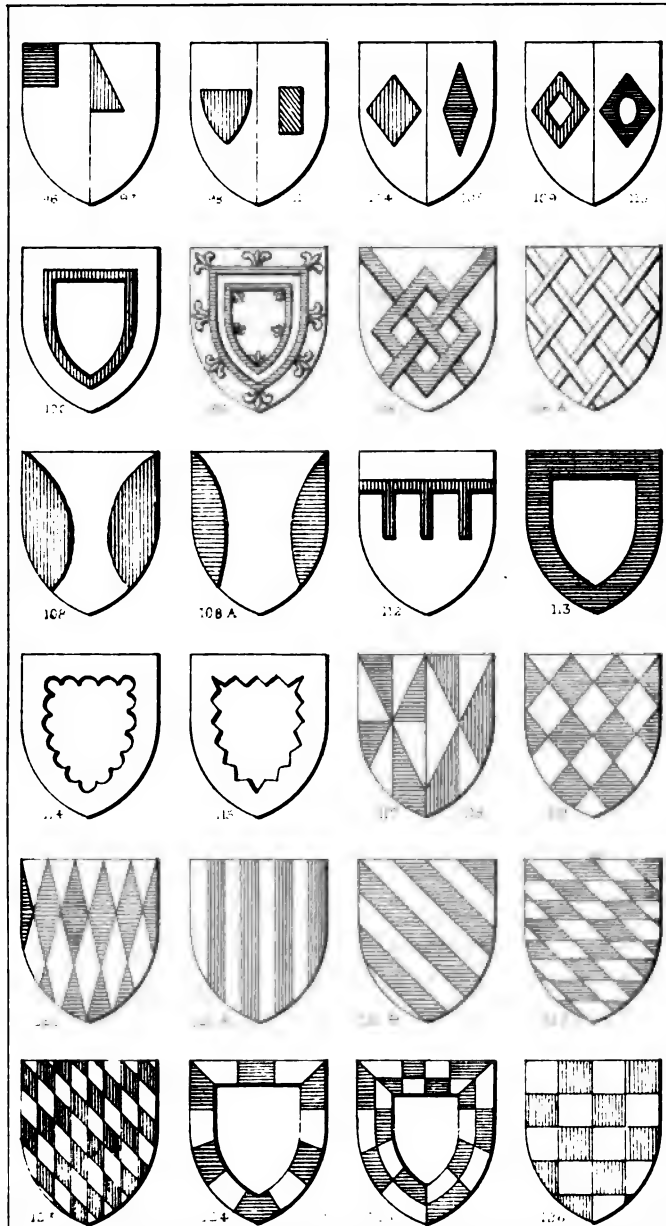
When any Charges are placed upon a Shield in a *cruciform order of arrangement*, they are said to be *in Cross*; thus, No. 95 is *Argent, five Fusils in cross, gules*.

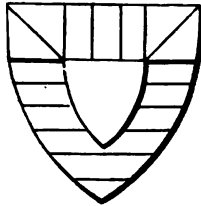


No. 82 A.—Cross Urdee.

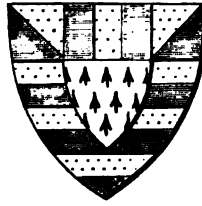
SUBORDINARIES —VARIED FIELDS.

CHAPTER 1.1.1.1





No. 99.



No. 99 A.

DE MORTIMER.

CHAPTER VII.

SUBORDINARIES.

THE term SUBORDINARY is applied to a group of devices, less simple, and also less important than the ORDINARIES, but which still admit of a certain general classification. They are fourteen in number. Plate IV.

1. The CANTON, No. 96, is a square, situated in the dexter chief of the shield, and it occupies about one-ninth part of the entire field. This Subordinary in early shields was of larger size, and it appears to have superseded the *Quarter*, now not in use.

2. The GYRON, No. 97, is half of the first quarter of the shield, that quarter being divided diagonally by a line drawn from the dexter chief.

3. The INESCUTCHEON, or SHIELD OF PRETENCE, No. 98, is a small shield *pretended* upon the face of the shield. An Inescutcheon of silver, or sometimes of ermine, was borne by the MORTIMERS: Nos. 99 and 99 A, and Nos. 269, 270; also Nos. 388 F, and 388 G, Pl. XXVII. See Pl. XXIV.

4. The ORLE, Nos. 100 and 376, may be described as the

narrow border of a shield charged upon the field of a larger shield. Sometimes a series of separate charges form an Orle; that is, when they are so arranged that they form a kind of border to the shield. In this case, such charges are said to be *In Orle*, or they may be blazoned as *an Orle*. Thus, the DE VALENCES bore *Barruly arg. and az., an orle of martlets gu.*; No. 101, Plate V.; Plates VII., and XXXVIII.: also Plates XXVII. and XLVIII.

5. The TRESSURE, No. 102, is a double Orle enriched with Fleurs de lys: it is blazoned in the Royal Shield, No. 103, Pl. V., and in several of the baronial shields of SCOTLAND. The Tressure first appears in the Shield of ALEXANDER III., A.D. 1249-1287. See also Plates LII, LVIII, LIX. Impalement generally dimidiates the Tressure, as in No. 345, Pl. XXII.; but in early examples this rule is occasionally superseded, as in No. 344, Pl. XXII., and No. 719, Pl. LII.

6. The LOZENGE, No. 104, is a four-sided figure, set diagonally upon the shield. See also No. 719, Pl. LII.

7. The FUSIL, Nos. 105, 405-7, is a narrow elongated Lozenge.

8. The FRETTE, No. 106, is an interlacing figure, which may be said to be compounded of a narrow Saltire, and a Mascle. It was borne by the DESPENCERS, No. 107, and still appears in Arms of the Earl SPENCER. When the interlacing bars of a Frette are repeated, so as to cover the field either of the Shield or of any Charge, such a field is said to be *Frettée*. This Frette-Work is supposed to be *in relief* upon the field, and therefore in any representation of it it is to be shaded: Nos. 106 A, Pl. IV., 435 A, and 436, Pl. L.

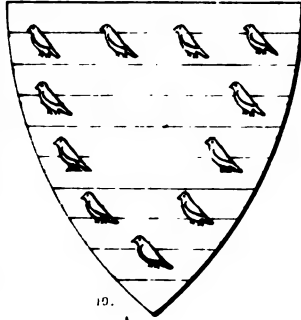
9. FLANCHES, No. 108, and No. 662, and FLASQUES or VOIDERS, No. 108 A, are formed by two curved lines, and are always borne in pairs, one on either side of the field.

10. The MASCLE, Nos. 101, 441, Pl. XLIX., and 609, Pl. XLV., is a Lozenge *voided*.

SHIELDS OF ARMS.

PLATE IV

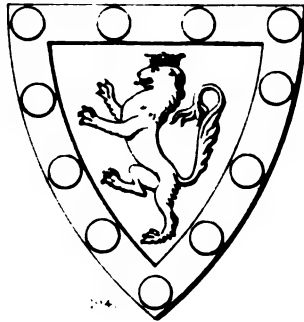
DE VALENCE.



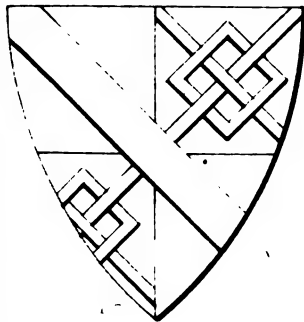
SCOTLAND



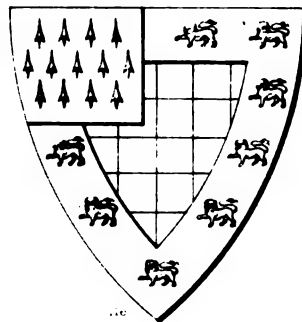
CORNWALL.



LE DE SPENCER



BRITTANY



11. The RUSTRE, No. 110, is a Lozenge, pierced with a circular opening in its centre.

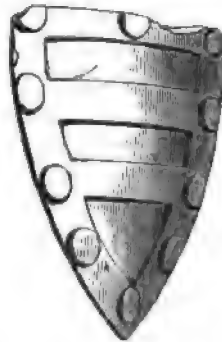
12. The BILLET, No. 111, is a rectangular oblong. A field *semée* of Billets is *Billetée*; Nos. 410, 411, Pl. XLVIII.

13. The LABEL, No. 112, is a Riband crossing the shield bar-wise, and having three, four, five, or sometimes a larger number of shorter ribands depending from it at regular intervals: see *Label*, in Chap. IX.: also Plates XXXI., XXXIII., XXXIV., XXXVI., XLIX., and No. 33 B, p. 25.

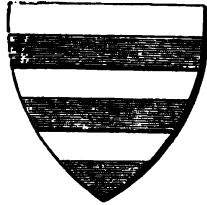
14. The BORDURE, No. 113, constitutes a border to the shield, and contains in breadth one-fifth part of the field. In Mediæval Heraldry both the Label and the Bordure were borne as *Differences*. The Bordure now is frequently borne as a Charge: it is always represented in relief upon the shield, and in the same plane with the Ordinaries. (See *Bordered*, in Chap. XII.) The Bordure is not affected by *Quartering*; No. 364 A, Pl. XXIII., and No. 663, Pl. LXII.; but *Impalement* dimidiates the Bordure, as in Nos. 320, 321, Pl. XVIII., and Nos. 346, 346 A, Pl. XXII.; in some early examples, however, as No. 340, Pl. XX., and Nos. 342, 343, Pl. XXII., an impaled Bordure is not dimidiated. The Bordure may be plain, as in No. 113; or *engrailed*, or *indented*, as in Nos. 114, 115; or it may be charged with any device, as in No. 194, Pl. V., the Arms of RICHARD, Earl of CORNWALL, second son of King JOHN, who died A.D. 1296. His shield—*arg., within a bordure sa. bezantée, a lion rampt. gu., crowned or*—remains in the choir-aisle series at Westminster: see Plates XVIII., XIX., XXII., XXIII., XXXII., XXXIX., LI., LXII. LXXXIII. A curious early example of a Bordure bezantée is preserved on the shield of an unknown knight, whose effigy yet remains at Whitworth: this shield, No. 115 A, p. 34, is carved in low relief.

When a *Canton* and a *Bordure* are blazoned upon the same shield, the Canton surmounts the Bordure; as in No. 116, Pl. V.,

the Arms of JOHN DE DREUX, Count of BRITTANY, nephew of EDW. I., thus blazoned in the Caerlaverock Roll,—*chequée or and az., a bordure gu. semée of lions of England ; a canton (or quarter) erm.* See also Nos. 442, 453–6, Plates XL. and L.



No. 115 A. Shield of Effigy at Whitworth.



No. 121.—DE GREY.

CHAPTER VIII.

VARIED FIELDS AND DIAPERS.

BOTH Shields and the Charges which they bear frequently have their surfaces varied in their tinctures, the devices or patterns thus adopted being derived from the Ordinaries and Subordinaries.

It must be carefully observed, that in these VARIED FIELDS *all the parts lie in the same plane* or level, and that they differ in this respect from fields which are charged or have devices set upon them. It follows that in Varied Fields no shading whatever is introduced, nor is any relief indicated.

1. A Field divided after the manner of a *Gyron*, is said to be *Gyronny*. This division generally comprises eight pieces, as in No. 117, Pl. IV.; but, sometimes, as in No. 118, it has six only.

2. A Field *Lozengy*, No. 119, Pl. IV., is divided into Lozenge-shaped figures.

3. In a Field *Fusilly*, No. 120, the divisions are narrower than in *Lozengy*.

4. *Barry* is formed by dividing a Field into an *even number of Bars*. In blazoning, the number is specified; thus, No. 121, page 35, is—*Barry of Six, arg. and az.*, borne by the Earl DE

GREY. When the bars are more than eight in number, the term *Barruly* may be used; as in No. 101, Plate VII.

5. *Paly* is formed by dividing the Field into *an even number of Pales*, the number to be specified; thus, No. 121 A is paly of 8. Compare No. 7, Plate I.

6. *Bendy* is formed by dividing the Field into *an even number of Bends*, in blazoning the number being specified; No. 121 B, Pl. IV.

7. *Barry Bendy*, No. 122, is produced by lines drawn horizontally, *bar-wise*, crossed by others drawn diagonally, or *bend-wise*.

8. *Paly Bendy*, No. 123, is produced by lines drawn *pale-wise*, crossed by others drawn *bend-wise*.

9. When the Field of any charge is divided into a series of small squares, if there is *a single row* only of such squares, that arrangement, exemplified in No. 124, is styled *Compony* or *Componée*; accordingly, No. 124, Pl. IV., is blazoned,—*A Bordure componée, arg. and az.*, borne by the Duke of BEAUFORT: see Plates XXII. and XXXII.

10. When there are two rows of squares, having the metal and colour alternating, it is *Counter Componée*, as in No. 125.

11. Should the division exhibit more than two rows of alternate squares, as in No. 126, and in No. 623, Pl. LII., it is *Chequée* or *Checky*. In all these instances the Tinctures must be specified in the blazon.

12. A Field may also be divided simply after the manner indicated by the form and position of an Ordinary; as *Per Pale*, &c., as I have already shown in Chapter III.

13. The term *Counter-changing* is employed to denote a reciprocal exchange of Metal for Colour, and Colour for Metal, either in the same Composition or the same Charge. This arrangement implies the presence of one Metal (or Fur), and one Colour, and that whatever is charged upon the Metal should be tinctured of the Colour, and that whatever is charged upon the Colour

should be tinctured of the Metal. In one of the Rolls of Arms of HENRY III. a curious early example of Counterchanging occurs in the Shield of ROBERT DE CHANDOS, No. 127,—*Or, a Pile gules, charged with three Estoiles and between six others, all of them counter-changed*: Plate VI.

14. DIAPER is every system of decorative design that is introduced by Heralds to increase the vividness of any surface, whether the Field of a Shield or of any Charge. *Diaper*, accordingly, is an ornamental accessory only, and not a Charge. Great care, therefore, must always be taken in the introduction of Diapering, to keep the accessory in due subordination to the true heraldic design, that there may not arise even a suspicion of the Diaper taking a part in the blazon.

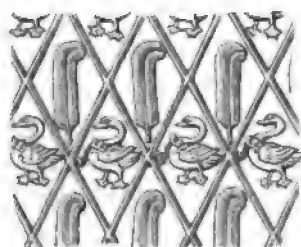
This Diaper may be executed in any Tincture that is in keeping with heraldic rule, but it does not affect in any degree the heraldic Tinctures of the composition. A very effective Diaper is produced by executing the decorative accessory in a different tint of the same tincture with the Field, or in black. Gold and Silver Diapers may be placed upon Fields of any of the Colours; and all Diapers are applicable to every variety of Charge.

In the Heraldry of the middle ages Diapering was in constant use, and the Heralds of those days have transmitted to us abundant evidence of their skill in its application. It appears to be most desirable to revive the general adoption of this beautiful system of ornamentation in all surfaces of any extent.

In Heraldry in Stained Glass it is always peculiarly desirable to diaper the Field, and also all Ordinaries and other Charges of large size and simple form; such also is the case in whatever Heraldry may be introduced into Illuminations. In Sculptured Heraldry, Diapers may be executed with excellent effect in slight relief.

From amongst almost innumerable fine examples of early

heraldic Diaper, I must be content to specify those which may yet be traced upon the Monuments of QUEEN ELEANOR OF CASTILE, A.D. 1290; of WILLIAM DE VALENCE, Earl of PEMBROKE, A.D. 1206, No. 101, Plate VII.; and of EDMOND, surnamed "CROUCHBACK," Earl of LANCASTER, A.D. 1296: also upon the Effigies of KING HENRY III., A.D. 1272; of KING RICHARD I., and ANNE OF BOHEMIA, his QUEEN, A.D. 1394, all of them in Westminster Abbey: as also the Shields upon the PERCY SHRINE, about A.D. 1350, in Beverley Minster; the Shield of ROBERT DE VERE, Earl of OXFORD, A.D. 1298, at Hatfield Broadoak, Essex, No. 158, Plate VI., (this Diaper, like those of Beverley, is in relief). The Field of the Brass to Abbot THOMAS DE LA MERE, about A.D. 1375, in St. Alban's Abbey Church; and the entire Brass, A.D. 1347, to Sir HUGH HASTINGS, at Elsyng, in Norfolk. In Plate VI. two of the diapered Shields of the Percy Shrine are represented: No. 127 A is PERCY—*Or, a lion ramp. az.*; and No. 127 C is DE WARRENNE—*Chequés or and az.* No. 127 B is another Shield of DE WARRENNE, diapered in gold and colour, from the remains of Castle Acre Priory, Norfolk, about A.D. 1300. The examples of admirable Diaper that abound in early Seals, Illuminations, and Glass, almost defy selection. I give a single specimen in No. 510: see also Chapter XXX.

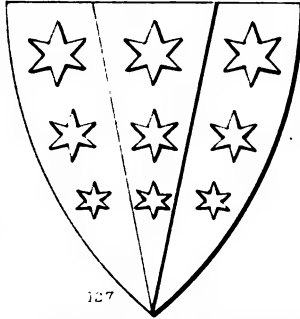


No. 510.—Diaper of the Seal of THOMAS PLANTAGENET, K.G., Duke of GLOUCESTER (enlarged). See Chap. XVII., Section 1.

SHIELDS OF ARMS.

HARLEIAN & XXVI

ROBERT DE CHANDOS.



127

Roll of Arms about 1250

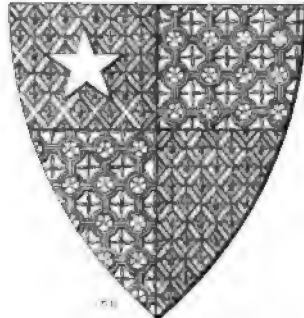
PERCY.



127 A

Beverley Minster about 1550

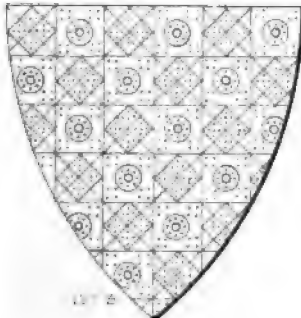
ROBERT DE VERE.



128

Hatfield Priory Essex A.D. 1208

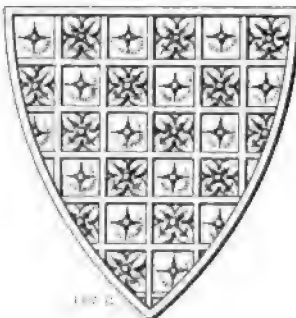
DE WARRENNE.



127 B

Roll of Arms about 1250

DE WARRENNE.

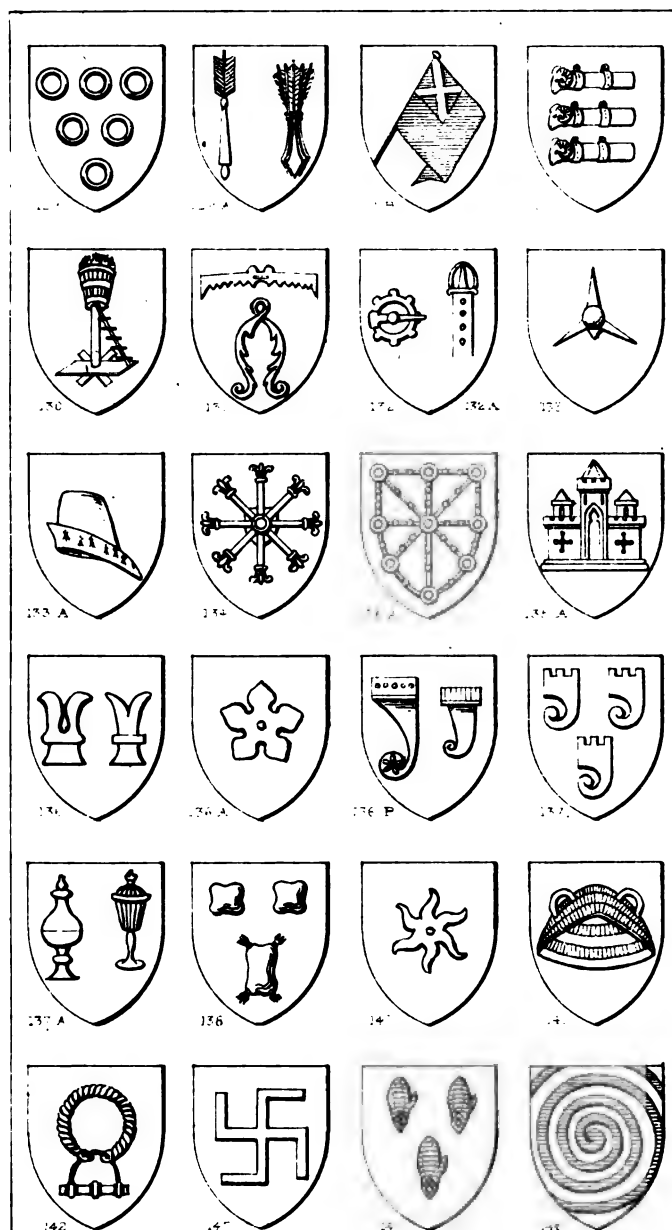


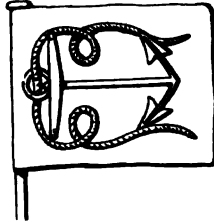
127 C

Beverley Minster about 1550

MISCELLANEOUS CHARGES. INANIMATE OBJECTS.

CHAPTER X





No. 128.—Admiralty Flag.

CHAPTER IX.

MISCELLANEOUS CHARGES.

PART I.—INANIMATE OBJECTS.

WITH the view to place in the simplest manner before students of Heraldry the various objects and figures that are charged upon Heraldic Shields, I have arranged in Classified Groups these different Charges, only excluding such as are too simple, and too well known in their non-heraldic capacity, to require any specific notice when the Herald summons them to appear and act at his bidding.

All Descriptive Terms I have placed in a separate group. So also all Heraldic Titles and Terms that are neither simply descriptive, nor the names of Charges, form a group by themselves. In each Group the terms are placed and treated after the manner of an Heraldic Glossary.

THE PRINCIPAL INANIMATE OBJECTS.

Anchor :—appears as a Charge in Heraldry. It is borne with a cable, set fesse-wise, all of gold, on a red Flag, by the British Admiralty ; No. 128.

Angenne :—a six-leaved flower, or six-foil ; No. 244, Pl. XIII.

Annulet :—a ring, plain, and of any size ; No. 129, Pl. VIII. ; No. 454, Pl. XL. ; and No. 440, Pl. L. In Cadency, the Annulet

is the Difference of the Fifth Son ; No. 383, Pl. XII. The Annulet is sometimes blazoned as a False Roundle.

Arrow :—this missile, when borne as a Charge, is blazoned as *armed*, and *feathered* or *flighted*. A bundle of arrows is entitled a *Sheaf* ; No. 129 A, Plate VIII., from the monument of ARTHUR TUDOR at Worcester.

Axe :—see *Hatchet*.

Ball :—a spherical Roundle.

Banner :—borne by Sir. R. BANNERMAN ; No. 129 B, Pl. VIII.

Bar :—one of the Ordinaries ; No. 35.

Barnacles :—see *Breys*.

Barrulet :—a diminutive of the Bar. See Chap. V.

Baton :—a diminutive of the Bend Sinister, couped at its extremities : see Chap. V.

Battering Ram :—borne by the Earl of ABINGDON ; No. 129 C, Pl. VIII.

Beacon :—an iron case containing some inflammable substance in active combustion, set on the top of a pole, against which a ladder is also placed ; No. 130. It was a badge of HENRY V., and appears on his monument at Westminster : see Chap. XIX., Section IV. It is also a Badge of the COMPTONS : see Chap. XVII., Section 1.

Bell :—borne by the name BELL. This Shield is at Canterbury.

Bend :—one of the Ordinaries ; No. 38.

Bend Sinister :—see Chap. V.

Bendlet :—a diminutive of the Bend : see Chap. V.

Bezant :—a plain flat golden Disc, or Roundle, No. 50, supposed to be derived from the gold coins found by the Crusaders to have been current at Byzantium.

Billet :—an oblong square of any Tincture ; No. 111, Pl. IV.

Bird-bolt :—an arrow with a blunt head.

Book :—borne both open and closed ; Nos. 600, 601, Pl. XLVII.

Bordure :—No. 113. See p. 33 ; also Chap. XV.

Botonée, and Botonée Fitchée :—a Cross, having its arms terminating in trefoils; Nos. 87, 88, Pl. III., and 388 E, Pl. XLVIII. See *Treflée*.

Bourdon :—a Palmer's Staff; No. 158 A, Pl. LXIX.

Breys :—barnacles for a horse's nose, used in breaking the animal. This Charge appears on the shields of the brothers DE GENEVILLE, in the Roll of HENRY III.; also in the stained glass at Dorchester, &c.; No. 131, Pl. VIII., and No. 131 A, Pl. XIV.

Brizure :—a Difference or Mark of Cadency.

Buckle :—the common instrument for fastening, which is borne in Heraldry both separately and attached to straps, as in the arms of the PELHAMS; Nos. 132, Pl. VIII. and 132 A, Pl. XLIX., also No. 460. In the thirteenth century, THOMAS ROCELANE or ROCELYN, bore, *gu., three buckles arg.*; No. 132 B, Pl. XLIX.

Burgonet :—a variety of Helmet, worn principally in the sixteenth century.

Caltrap, or Galtrap :—a ball of iron, from which four long and sharp spikes project in such a manner, that when the Caltrap lies on the ground, one spike is always erect. It was used in war to maim horses; No. 133, Pl. VIII.

Canton :—No. 96, Pl. IV.

Carbuncle, or Escarbuncle :—in Heraldry, a figure formed by a rose, from which issue eight rays of sceptre-like form and character; these rays are sometimes united both at their extremities, and again midway between their extremities and the central rose. It appears upon the shield of GEOFFREY DE MANDEVILLE, Earl of ESSEX, in the effigy attributed to him in the Temple Church, the date being about A.D. 1160. This example, however, is earlier than the period in which any peculiar heraldic charges can be considered to have assumed definite and recognized forms. A device which in its general aspect resembles the Escarbuncle constitutes the arms of NAVARRE (it superseded the *silver cross upon blue* about A.D. 1200), and it is charged upon the Royal Shield of HENRY IV., by

impalement, as the ensign of QUEEN JOANNA of NAVARRE; Nos. 134, 134 A, 323, 335 A, 348, Pls. VIII., XVIII., and XXIII. See NAVARRE, in Chap. XXXIII.

Castle :—a turretted and embattled military edifice, generally triple-towered. It is the well-known heraldic device of CASTILE, borne by ALIANORE, Queen of EDWARD I.; No. 135, Pl. I., and No. 135 A, Pl. VIII.

Chamfron :—armour for a horse's head.

Chaplet :—an entwined wreath: see *Garland*.

Chess-rook :—one of the pieces used in the game of Chess; Nos. 136, 448, Plates VIII. and XL. Borne by the name ROKE-WOODE: borne also in the thirteenth century by SIMON LE FITZ-SIMON, *gu.*, *three chess-rooks erm.*; No. 136 c, Pl. LXIX.

Chevron :—one of the Ordinaries; No. 40.

Chevronel :—a diminutive of the Chevron; No. 40 A.

Chief :—one of the Ordinaries; No. 33.

Cinque-foil, or *Quintefoil* :—a figure formed after the fashion of a five-leaved grass; No. 136 A, Pl. VIII.; see also Pl. XVI.

Civic Crown :—a wreath of oak leaves and acorns.

Clarion :—this charge is also called a *Rest*, and occasionally a *Sufflue*, or a *Claricord* or *Clavicord*. It most probably is the heraldic representation of the ancient musical instrument called a "Clarion," possibly a species of "Pandean Pipe." It was borne in the arms of NEATH ABBEY, and was apparently a Rebus-Badge of the DE CLARES. It is now borne for the name GRANVILLE; Nos. 136 B, and 137, Pl. VIII.

Closet :—a diminutive of the Bar: see Chap. V.

Comb :—borne for the name PONSONBY.

Cotise, or *Couste* :—a diminutive of the Bend: see Chap. V.

Couple-Close :—half a Chevronel: see Chap. V.

Crampette :—the ornament at the end of a sword-scabbard.

Crancelin :—See *Saxony*, in Chap. XXXII.

Cross :—one of the Ordinaries. See Chap. VI.

Crozier :—see *Pastoral Staff*.

Cross-Crosslet :—No. 83, Pl. III.

Cup, or *Covered Cup* :—No. 137 A, Pl. VIII., from the Slab of JOHN LE BOTILER, about A.D. 1300; and the Brass to Judge MARTYN, A.D. 1436, Graveney, Kent.

Cushion, or *Pillow* (*Oreiller*) :—usually of a square form, with a tassel at each corner, borne by the KIRKPATRICKS; No. 138. The Cushions represented beneath the heads of mediæval effigies are often richly diapered, and it is common for the upper of two cushions to be set lozengewise upon the lower; as in No. 138 A, Pl. XV., from the DE BOHUN Brass, Westminster.

Dagger :—a short sword, called a “*Misericorde*,” and in military monumental effigies worn on the right side.

Dancette, or *Danse* :—sometimes used by early Heralds to denote a *Fesse Dancette*. It occurs in this acceptation in the Roll of Caerlaverock.

Degrees :—steps.

Endorse :—a diminutive of the Pale : see Chap. V.

Etoile :—a star, having six, or sometimes eight, or more wavy points or rays; No. 140. See *Mullet*.

False Cross, *False Escutcheon*, *False Roundle* :—a *Cross voided*, an *Orle* and an *Annulet*.

Fan :—a winnowing implement used in husbandry; No. 141, Pl. VIII. It appears charged upon the Shield, the Surcoat and the Ailettes of Sir R. DE SEVANS, in his Brass at Chartham, Kent, about A.D. 1305; also upon a Shield in the Cloisters at Canterbury.

Fer-de-Moline :—see *Mill-rind*.

Fermaile, plural *Fermaux* :—a buckle.

Ferr :—a horse-shoe.

Fesse :—one of the Ordinaries; No. 34, Pl. II.

Fetter-lock :—a shackle and padlock; No. 142, Pl. VIII. It was the Badge of EDMOND PLANTAGENET, of Langley, fifth son of EDWARD III.; and of his great-grandson, EDWARD IV. It appears, charged on a shield, in the Brass of Sir SYMON DE FEL-

BRIGGE, K.G., Banner-bearer to Richard II., A.D. 1416, at Felbrig, in Norfolk; also, it forms a diaper in the stained glass of the north window of the great transept at Canterbury.

File :—a *Label*, apparently from *filum*, a narrow riband.

Fillet :—a diminutive of a Chief: see Chap. V.

Flagon :—borne by DE MONTBOURCHIER, No. 464, Pl. LI.

Flanches and *Flasques* :—Nos. 108, 108 A, and 622.

Fountain :—No. 56, Pl. V.

Fourchée :—a modification of the Cross Moline; No. 82, Pl. III.

Frette :—No. 106, Pl. IV.

Fusil :—a narrow Lozenge; No. 105.

Fylfot :—No. 143, Pl. VIII. It is supposed to be a mystic symbol. It occurs in Brasses at Kemsing, Leuknor, Oakham, Shottesbrooke, and Merton Chapel, Oxford.

Gads, or *Gadlyngs* :—small spikes projecting from the knuckles of mediæval gauntlets. In some instances, small figures in metal were substituted for the spikes, as in the gauntlets of the BLACK PRINCE, still preserved at Canterbury, which have small gilt lions for gadlyngs.

Galley :—see *Lymphad*.

Garde-bras :—armour to defend the elbow; See No. 695.

Garland :—a wreath, whether of leaves only, or of flowers and leaves intermixed. Garlands are quartered upon the banners that are sculptured on the monument of Lord BOURCHIER, banner-bearer of HENRY V., at Westminster. They are also blazoned upon the banner itself, *barry argent and azure*, of RALPH DE FITZ WILLIAM, in the Caerl. Roll; No. 432, Pl. XLIX.

Gauntlet :—an armed glove; No. 145, Pl. VIII.

Gemelles, or *Bars Gemelles* :—barrulets placed together in couples; No. 44, Pl. II.

Gimmel-Ring :—two annulets interlaced.

Globe, the *Terrestrial*, or *Sphere* :—borne in his arms by Sir H. DRYDEN, and in the Crests of the HOPES and the DRAKES; Nos. 144 A, 144 B, Pl. XXVI.

Gorge, or *Gurge* :—No. 146, Pl. VIII., supposed to indicate a whirlpool. It appears in the Roll of H. III., borne by R. DE GORGES.

Greeces :—steps.

Guttee :—see Chap. XII., and Nos. 250, 251.

Gyron :—No. 97, Pl. IV.

Hackle :—see *Hemp-brake*.

Hames, or *Heames* :—part of a horse's harness; a badge of the ST. JOHN'S.

Hammer, or *Martel* :—an early charge. JOHN DE MARTELL, in the thirteenth century, bore, *sa.*, *three hammers arg.*; No. 146 A, Pl. LXIX.; in the example the charges are drawn from a remarkable military effigy of the period, at Great Malvern: heraldic hammers are also sculptured upon an equally remarkable effigy of a lady at Selby, in Yorkshire.

Harp :—the national Device of IRELAND; No. 537 A: see *Notes and Queries*, 1st Series, XII., 328, 350.

Hatchet :—an early charge. Thus, in the 13th century, WM. DE HURSTHELVE bore, *az.*, *three hatchets arg.*; No. 146 B, Pl. LXIX.

Hawk's-lure :—a decoy used by falconers, and composed of two wings with their tips downwards, joined with a line and ring; No. 147, Pl. IX.

Hawk's bells and jesses :—bells, with the leather straps for fastening them to the hawk's legs; borne on a chevron by Baron LLANOVER; No. 148.

Helm, *Heaume*, *Helmet* :—defensive armour for the head. This charge is variously modified, in accordance with the varieties of the early head-pieces. Thus, the Earl of CARDIGAN bears *three morions*, or steel caps, while the Marquis of CHOLMONDELEY bears, with a garbe, *two helmets*. In the thirteenth century, JOHN DAUBENY bore, *sa.*, *three helms arg.*; No. 144, Pl. LXIX. See *Helm*, Chap. XIV.

Hemp-bracke, or *Hackle* :—a serrated instrument, formerly used for bruising hemp; borne by Sir G. F. HAMPSON, Baronet; No. 149, Pl. IX.

Horse-shoe :—a charge borne in the arms of the FERRERS, Earls of DERBY, who appear to have derived it from the MARSHALS. When the Earls FERRERS changed their shield to *vairée or and gu.*, they placed their golden horse-shoes upon a *bordure azure* ; No. 463, Plate LI. Sometimes blazoned a *Ferr*.

Hunting-horn :—a curved horn, the crest of DE BRYENNE ; No. 267, Plate XXVI. When it has a belt or baudrick, it is said to be *stringed* ; No. 150, Pl. IX.

Hurte :—a blue roundle ; No. 52, Pl. II.

Javelin :—a short barbed spear.

Jesses :—straps for hawks' bells.

Key :—borne in the arms of several of the Bishops and others.

Knot :—see Chap. XVII., Section 4.

Label :—a narrow riband or bar, having three, four, or five pendants or points : it is always borne in chief, and should extend across the Field ; No. 112, Pl. IV. The Label is the Difference which distinguishes an Eldest Son, except in Royal Cadency. See Chaps. XV., XVI., and XIX., Section 7. A Label is sometimes borne as a sole Charge : and in Foreign Heraldry Labels of a single point or of six points occasionally appear : see Chap. XXXII. ; see also p. 33.

Leash :—a strap, or other similar coupling or fastening.

Letters of the Alphabet are sometimes used as Charges.

Lozenge :—No. 104. The arms of an unmarried lady and of a widow are placed upon a Lozenge, and not on a Shield.

Lure :—see *Hawk's-lure*.

Lymphad :—a galley of early times, having one mast, but also propelled by oars. It is blazoned with its sail furled, and with its colours flying. The Lymphad is borne by the Duke of ARGYLL and the Marquis of ABERCORN. It was also the device of the MACDONALDS, the Lords of Lorn, and it appears repeatedly upon their monumental memorials at Iona ; No. 151, Pl. IX.

Manche, or *Maunche* :—a sleeve having long pendant ends, worn in the time of HENRY I. It has been borne from an early

period by the family of HASTINGS. The prevalent modes of representing the *Maunche* in Heraldry are shown in Nos. 152, 152 A, PL IX., and No. 338 A, Chap. XIV.

Martel :—a Hammer.

Masle :—a voided Lozenge; Nos. 109, 441, 442.

Mill-rind, or *Fer-de-Moline* :—the iron affixed to the centre of a mill-stone; No. 153. It is a modification of the *Cross Moline*, No. 75, which in a Roll of EDWARD I. is styled a *Fer-de-Moline* : thus GUY FERRE bears, *gu., a fer-de-moline arg., over all a bendlet az.*; No. 153 A. It is also the bearing of DE MOLINES, or MOLYNEUX.

Mitre :—This episcopal ensign is borne in the arms of the Sees of Norwich, Chester, Llandaff, Meath, and others: see *Mitre* in Chap. XIII. A Mitre is the Crest of the BERKELEYS.

Moline :—a cross terminating like a Mill-rind; No. 75.

Morion :—a steel cap.

Morse :—a clasp, usually enriched with varied ornamentation.

Mortier :—a cap of estate.

Mount :—the base of a shield, when made to represent a hillock, and tintured vert.

Mullet :—a star of five points or rays, all formed by right lines, as No. 154. This Charge is also borne with six, or eight, or even more points, but the rays are always straight, and thus the Mullet essentially differs from the *Etoile*, the rays of which are always wavy. When they exceed five in number, the rays of the Mullet must be specified; thus, No. 155 is a *Mullet of six points*. See also No. 127, PL VI. This favourite Charge, so well known in the first quarter of the shield of the DE VERES, No. 156, PL VI. (*Quarterly gu. and or, a Mullet arg.*), may be regarded as representing the *Rowel of a Spur*, and it is often *pierced*, No. 157 (to be indicated in blazon), as if to exhibit the adjustment of the rowel to its axis. A pierced mullet, which appears to demonstrate conclusively the derivation of this Charge from a pointed spur-rouelle, appears as the

crest of Sir JOHN DAUBYGNÉ, upon his monumental slab at Norton Brise, Oxfordshire, A.D. 1345; No. 408. In Cadency, the Mullet is the difference of the Third Son. See Plates XXVIII. and XXXVII.

Ogress :—a *Pellet*.

Ordinaries :—the nine primary simple Charges of Heraldry: see Chap. V.

Oreiller :—a cushion or pillow.

Orle :—No. 100, Pl. IV.: see p. 31.

Padlock :—a Badge of JOHN of GHENT, Duke of LANCASTER.

Pale :—one of the Ordinaries; No. 36, Pl. II.

Pall :—an archi-episcopal vestment, worn by the Roman hierarchy, and indicative of the order and rank of ARCHBISHOPS. In Heraldry, the *Pall*, of which one half only is displayed, in form closely resembles the letter Y, and it is always charged with crosses patées fitchées. It is borne in the arms of the archi-episcopal sees of CANTERBURY, ARMAGH, and DUBLIN; No. 255. As a vestment, the Pall is a narrow circular band of white lamb's-wool, which is adjusted about the shoulders, and has two similar bands hanging down from it, the one before, and the other behind. It is clearly shown in the Effigies and Brasses of Archbishops at Canterbury, York, Westminster, Oxford, and elsewhere; in the early Effigies and Brasses of Ecclesiastics not of episcopal rank, it is frequently represented in embroidery upon the Chesuble, as in the sculptured Effigy at Beverley, and in the incised Brasses at St. Alban's, North Mimms, and Wensley; No. 158, Pl. IX. See *Archbishop*, Chap. XIII.

Pallet :—a diminutive of the Pale: see Chap. V.

Palmer's Staff, or *Pilgrim's Staff*, in French Heraldry, *Bourdon* :—an early Charge. This device appears on a slab at Halt-whistle. In one of the earliest Rolls, JOHN BOURDON bears, *arg.*, three *Palmer's Staves gu.*; No. 158 A, Pl. LXIX.

Pastoral Staff :—the official staff of a BISHOP or ABBOT, having a crooked head, No. 159, Pl. XV., and thus is distinguished from

an Archbishop's *Crozier*, the head of which is cruciform, No. 160, Pl. XV. (See *Crozier* in Chap. XIII.) A *Vexillum*, or scarf, hangs from almost all representations of the Pastoral Staff, encircling its shaft. The earlier examples are generally very plain; but the custom of richly adorning this staff was prevalent also from an early period. The enamelled staff of Bishop WILLIAM OF WYKEHAM, preserved in New College, Oxford, is a splendid specimen of the second half of the fourteenth century. The Pastoral Staff is borne in the arms of Westminster Abbey, No. 599, Pl. XLVII.; in those of the See of LLANDAFF, &c. See *Bishop* in Chap. XIII.

Patée, or *Formée* :—a variety of the Cross; No. 85, Pl. III.

Patée, or *Formée Fitchée* :—a similar Cross, pointed at the foot; No. 86, Pl. III.

Patonce :—a Cross, of which the four arms expand in curves from the centre, and the ends are foliated; No. 77, Pl. III.

Patriarchal :—a Cross which has its head crossed horizontally; No. 68, Pl. III.

Pauldron :—armour to defend the shoulder.

Pellet :—a black spherical roundle; No. 54, Pl. II.

Penner and Inkhorn :—a pen-case and vessel containing ink, as they were carried in the Middle Ages by Notaries, appended to their girdles; No. 161, Pl. IX. The Penner and Inkhorn are represented in two Brasses of Notaries, A.D. 1475 and 1566, preserved in the Church of St. Mary Tower, Ipswich; in a monument in Oxford Cathedral, about A.D. 1503; and in a very interesting monumental slab, at Sawley Abbey, Lancashire. Other early examples have also been noticed.

Pheon :—the barbed head of a spear or arrow, No. 162. Unless the contrary be specified, the point of the Pheon is blazoned to the base, as in the arms of the Earl BROWNLOW, and the Baron DE L'ISLE.

Pickaxe, or *Pic* :—an early Charge, borne by a DE PICKWORTH: Roll of EDWARD III.

Pile :—No. 41.

Pillow :—see *Cushion*.

Pitcher :—see *Flagon*.

Plate :—a silver or white flat roundle; No. 51.

Playing Tables :—a chess-board.

Points :—the pendants of a Label.

Pomme :—a green spherical roundle; No. 55.

Pommée :—a form of Cross; No. 81.

Portcullis :—a defence for a gateway, formed of transverse bars bolted together, the vertical bars terminating in base in pheons. In Heraldry, a Portcullis is always represented as having rings at its uppermost angles, from which chains depend on either side; No. 163, Pl. IX. This charge is the well-known Badge of the BEAUFORTS, and through them of the TUDOR PRINCES: it is borne in the arms of WESTMINSTER CITY, No. 607, Pl. XLVII., and of ULSTER King-of-Arms, No. 606, Pl. XLVI. See also *Herald*.

Purse :—represented as worn in the middle ages suspended from the girdle. The badge of CROMWELL of Tateshall.

Quadrate :—squared; a form of the Cross; No. 72, Pl. III.

Quarter :—the first quarter of the Shield, now superseded in use by the *Canton*.

Quarter-Pierced, and *Quarterly-Pierced* :—Nos. 73, 74., Pl. III.

Quatrefoil :—a figure formed of four curved leaves. In architecture, a Quatrefoil within a circle, or a square, or a lozenge panel, very commonly contains an heraldic shield; as in Nos. 164, and 164 B, Pl. XV.

Rainbow :—borne with their Crest by the HOPES; No. 144 A, Pl. XXVI.

Rapier :—a narrow stabbing sword.

Rays :—when drawn round a figure of the disc of the sun, heraldic rays are sixteen in number, and they are alternately straight and wavy.

Recerclée :—curled; a form of the Cross; No. 76, Pl. III.

Rest :—see *Clarion*.

Riband :—a diminutive of the Bend. See Chap. VI.

Roundle, or *Rondelet* :—a circular Charge, which, when of metal, is flat, but when of colour, spherical. See Chap. V.

Rustre :—No. 110, Pl. IV.

Saltire :—one of the Ordinaries; Nos. 39, 49, Pl. II.

Scaling-Ladder :—No. 164 A. The Crest of the GREYS.



No. 164 A.—Scaling-Ladder.

Scarpe :—a diminutive of the Bend Sinister.

Seax :—a Saxon weapon, or scimeter, having a curved notch cut off the back of it near the point; No. 165, Pl. IX. It is borne in the arms of the County of MIDDLESEX.

Seruse, or *Cerise* :—a Torteau.

Shackle-bolt :—see Fetter-Lock.

Shake-fork :—a Charge resembling a Pall, but *humettée*, and *pointed*; No. 166, Pl. IX. It is borne by the Marquess of CONYNHAM.

Shield :—a shield is sometimes borne as a Charge: thus the HAYS bear, *Argent, three shields gules*; No. 167, p. 54; and a single shield (or *inescutcheon*) appears in the well-known blazon of the MORTIMERS, Nos. 99, and 99 A, p. 31. In the Roll of H. III., WARIN DE MONCHESNEY bears, *or, three shields Barry vair and gu.*, No. 447, Pl. XLVIII.: and in the Second Roll of the same era, JOHN FITZ SIMON bears, *gu., three shields arg.*, reversing the tinctures of the HAYS. In addition to their habitual use as architectural accessories in every variety of early Gothic edifice, Shields of arms, in the Middle Ages, were often employed as decorative accessories of costume;

thus the surcoat of WILLIAM DE VALENCE, A.D. 1296, at Westminster, the Brass of MARGARET Lady CAMOYS, A.D. 1310, at Trotton, Sussex, and the effigy of a Lady at Worcester of the period of EDWARD I., are decorated with small Shields of Arms. Nine of these shields, originally enamelled, have been taken within a few years from the Trotton Brass. For various examples of early Shields, see Chap. III.

Ship:—besides the ancient *Galley*, ships of a more modern character appear amongst the Charges of Heraldry: thus, the arms of the Corporation of the TRINITY HOUSE are, *four Ships under sail gules, cantoned by a Cross of St. George*; No. 168.

Spear:—borne on a bend by SHAKESPERE; No. 679, Pl. LXIX.

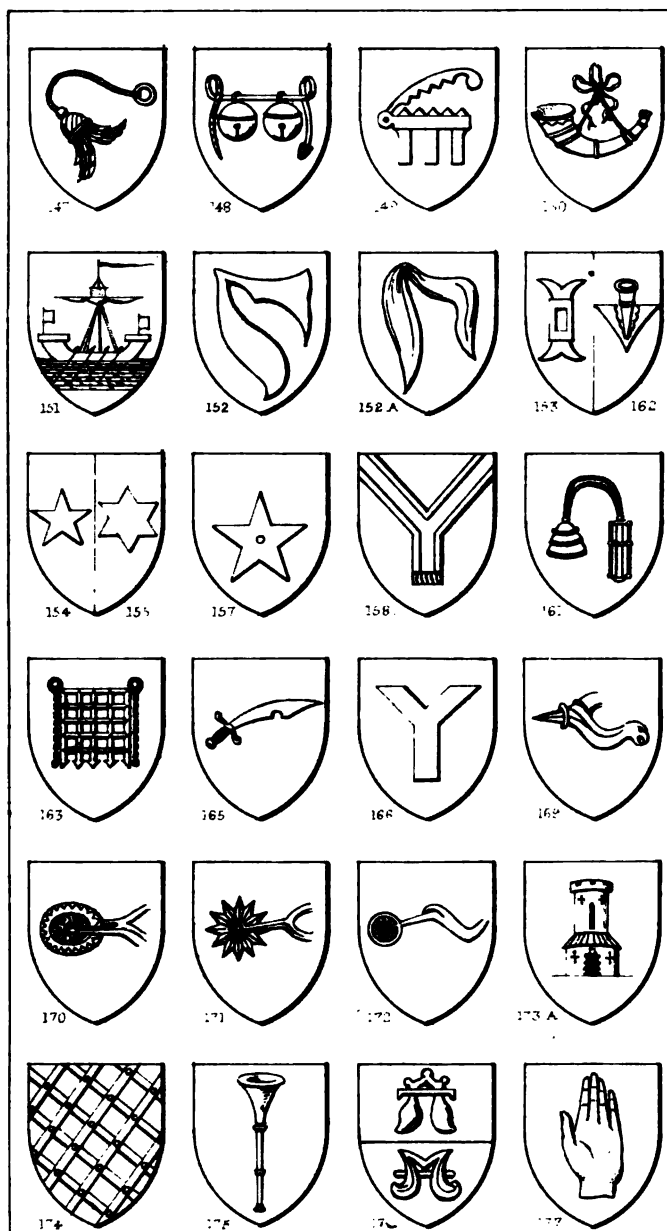
Spur:—this knightly appointment, which from its associations claims the special regard of the Herald, was worn with a single goad-like point, and known as the "*Pryck-Spur*," No. 169, Pl. IX., before the reign of EDWARD II. About A.D. 1320, the Spur having a Wheel began to supersede the earlier form, No. 170: and, shortly after, the true *Rouelle Spur*, having the wheel spiked, made its appearance, No. 171. The examples that I have given in Nos. 169, 170, 171, and 172, are from the effigies of JOHN OF ELTHAM; of a Knight at Clehongre, Herefordshire; of the BLACK PRINCE; and of RICHARD DELAMERE, Esq., Hereford. In the beginning of the fifteenth century spurs appear sometimes to have been worn with Guards to their Rouelles; as in No. 172. In the middle of that century they became of extravagant length, but towards its close they assumed a more sensible form. See *Mullet*.

Staple:—an iron fastening, a Badge of the STAPLETONS.

Steel-cap:—a close-fitting defence for the head.

Stirrup:—this characteristic Charge is of comparatively rare occurrence. *Gu.*, *three stirrups leathered and buckled or*, were borne by SCUDAMORE; and the same composition on an *azure* field forms the arms of GIFFORD. This shield is carved in the vaulting of the Canterbury Cloisters. A *Spur erect between a pair of Wings*

MISCELLANEOUS CHARGES.
INANIMATE OBJECTS & BADGE OF ULSTER.
 CHAPTERS XI & XII.



was the Crest of the Marquess of ANNANDALE, a Lord Marcher of the olden time.

Snivel:—two iron links connected by a bolt, around which they revolve: borne by the IRONMONGERS' Company.

Sword:—the Knightly Weapon of all ages, in Heraldry is represented unsheathed, straight in the Blade, and pointed. In blazon, the Hilt, Pommel, and Accoutrements of Swords are always to be specified. Swords are borne in the Arms of the Sees of LONDON, WINCHESTER, EXETER, and CORK. A Sword erect also is cantoned by the Cross of St. George in the first quarter, in the Arms of the City of LONDON; and in this instance the weapon represents the emblem of St. PAUL, the patron Saint of London, No. 139, p. 54. The Earl POULETT now bears,—*Sa, three Swords in pile arg., their points in base, hilts and pommels or*, No. 173, Pl. XIV.

Target:—a circular Shield, represented in the curious armed effigy of the period of HENRY III., at Great Malvern.

Tau:—a Cross resembling the letter T, called also the Cross of St. Anthony; No. 59, Pl. III. See Chap. XX., 3.

Thresle: a three-legged stool.

Tilting-Spear:—a heavy lance. See *Spear*.

Torch:—generally borne *inflamed*, or lighted.

Torse:—a wreath.

Torteau, plural *Torteaux*:—A red spherical Roundle.

Tower:—a small Castle; No. 173 A, Pl. IX.

Treflée:—the same as *Botonée*,—*trefoiled*, that is.

Treille, or *Trellise*:—lattice-work. It differs from *Frette*, and *Frettée*, in that the pieces do not interlace under and over, but cross each other in such a manner that all the pieces from the dexter are in the same plane, and they lie over those from the sinister, and they all are fastened by nails at the crossings. A Treille is said to be *clouée* of its Nails; No. 174, Pl. IX.

Tressure:—one of the Subordinaries. See *Tressure*, p. 32, and No. 102, Pl. IV. It is commonly blazoned as *fleurie*. The ROYAL

TRESSURE OF SCOTLAND is blazoned as a *Double Tressure, fleurie counter-fleurie*; No. 103, Pl. V.

Trumpet:—in Heraldry, a long straight tube, expanding towards its extremity: it is well exemplified in the Brass to SIR ROGER DE TRUMPINGTON; Nos. 175, Pl. IX., and 375, Pl. XLVIII.

Tun:—a cask. It occurs constantly to represent the syllable TON in a Rebus upon some name ending in that syllable: thus, at St. John's, Cambridge, the Rebus of ASHTON is an *ash-tree growing out of a tun*; in Bristol Cathedral, Abbot BURTON's Rebus, a *burr plant growing out of a tun*, is carved in several places; and again, a *tun pierced by an arrow or bolt* frequently occurs as the Rebus of BOLTON. See *Rebus* in Chap. XIII.

Vair:—one of the Furs; Nos. 29, 30, p. 20.

Vambrace:—armour for the fore-arm.

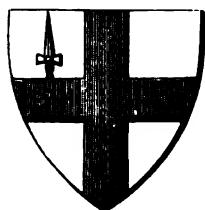
Vamplate:—a guard for the hand upon a tilting-spear.

Verules:—concentric rings or annulets.

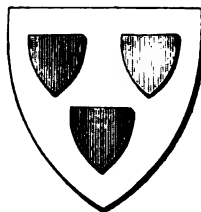
Vervels, or *Varvels*:—small rings.

Water-Bouget:—a vessel used by mediæval soldiers for carrying water. It is borne by the Baron DE ROS, and by the BOURCHIEERS. Two modifications of the form of this Charge are shown in No. 176, Pl. IX. See also No. 338 A, in Chap. XIV. On the shield of a crossed-legged knight in the Temple Church, which is attributed to a DE ROS, three water-bougets are very boldly sculptured; the effigy is of the period of EDWARD I.: and again, good later examples appear on the banners that are represented in the monument of LOUIS ROBSART, Lord BOURCHIER, the standard-bearer of HENRY V., at Westminster.

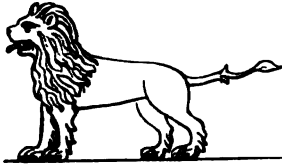
Winnowing-Fan:—see *Fan*.



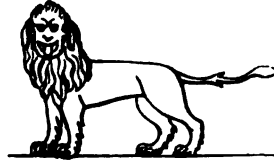
No. 139.—LONDON.



No. 167.—HAY.



No. 185.—The PERCY Lion.



No. 186.—The HOWARD Lion.

CHAPTER X.

MISCELLANEOUS CHARGES.

PART II.—ANIMATE BEINGS.

THIS Group of Charges comprises, with a varied series of Creatures that exist in Nature, several others that are indebted for their shadowy existence only to the poetic imagination of the early Heralds. Those Parts of the Bodies of Animals also, which constitute distinct Heraldic Charges, I have associated with the Creatures themselves ; and the whole have been subjected to a classified arrangement.

1. HUMAN BEINGS occasionally appear in heraldic compositions, in which case the blazon always expresses with consistent distinctness the attitude, costume, action, &c., of every figure. Human figures, however, generally occur as Supporters, or Crests ; and Parts of the human body are more frequently introduced than actual Figures.

Human figures appear in the arms of the Sees of SALISBURY, CHICHESTER, LINCOLN, CLOGHER, and WATERFORD. In the Arms of the See of OXFORD are three demi-figures. The Head and the Hands of a man, when they appear as Charges, must be so blazoned as to define and describe their position, &c. Thus, a head would be in *profile*, or *affrontée*, or *reguardant*, or

uncovered, or *helmed*, &c.; and the Hand would be either the *Dexter*, or the *Sinister*, or *erect*, or *grasping* some object, &c.; an open hand is said to be *appaumée*. The same would be the case with an Arm, which, when bent at the elbow, is *embowed*, &c. The very singular armorial ensign of the ISLE OF MAN, now quartered by the Duke of ATHOL, is thus blazoned: *Gules, three Legs armed proper, conjoined in the Fesse point at the upper part of the thighs, flexed in a triangle, garnished and spurred or*; No. 176 A, Pl. XIV.: this example is drawn from a Roll of EDWARD I., preserved in the Heralds' College. See ISLE OF MAN in Chap. XXXIII. Archbishop JUXON, who died A.D. 1663, bore—*Or, a Cross gu., between four Blackamoors' Heads, coupéd at the shoulders ppr., wreathed about the temples of the field*. The same Charge is borne by the Earl CANNING. The *Badge of Ulster*, the distinctive Ensign of the Order and Rank of BARONETS, instituted in 1612, by JAMES I., the ancient armorial Ensign of the Irish Kingdom of ULSTER, is thus blazoned, upon a small shield—*arg., a Sinister Hand, coupéd at the wrist and erect, gu.*; No. 177, Pl. IX.

Inseparably associated with their historic name, the DOUGLASES bear, as the armorial insignia of their house, *Arg., a human Heart gu., imperially crowned ppr.; on a Chief az., three Mulletts of the field*. The royal Heart was that of ROBERT BRUCE, which the "Good Sir JAMES DOUGLAS" was carrying to the Holy Land, that he might bury it at Jerusalem, when he himself fell in battle with the Saracens of Andalusia, A.D. 1330. The crown is a comparatively recent addition to the original Charge; No. 177 A, Pl. XIV. See ARMS OF DOUGLAS, Chap. XXXIII.

II. THE HERALDRY OF THE LION. The King of Beasts is the animal which, as a Charge of Heraldry, has always been held in the very highest estimation. He appears in heraldic Blazonry under the most varied conditions, and in association with almost every other device. I have considered it to be

HERALDRY OF THE LION.

CHAPTER XI

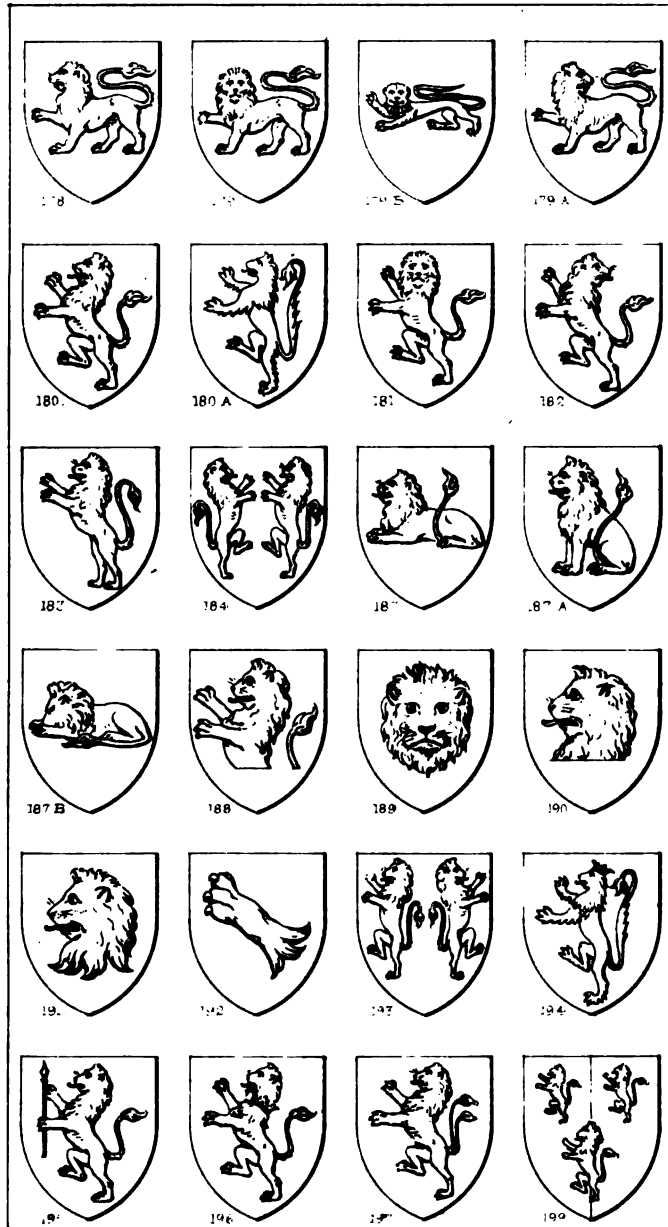


Plate X

desirable, accordingly, to assign to the "Heraldry of the Lion," a distinct section of its own.

The Lion was not only the favourite Beast with the early Heralds, but also almost the only one that they introduced into their blazon. And they considered that the natural and proper attitude for their lions was *rampant*—erect, looking intently before them towards their prey, and preparing to make their formidable spring. To the Lion in this attitude, accordingly, the early Heralds applied his true title, and they blazoned him as "a Lion." But, when he was to be represented as in the act of walking, whether with his head in profile or looking outwards from the shield, whether simply *passant* or *passant guardant*, they entitled the royal beast a "*Lion-leopardé*," a "*Lion Leopard*," or simply a "*Leopard*." Hence the LIONS OF ENGLAND are found to have been habitually blazoned as *Leopards* ("*Lupards*," "*Leoparts*,") until the fifteenth century was far advanced; then, at length, the Lion of Heraldry, whatever his attitude and his action, received his true name, which he has retained under all circumstances until our own times. In the Roll of Arms of HENRY III. the first entry is, "*Le Roy d'Angleterre porte goules trois lupards d'or*:" so, again, the statute of EDW. I. (A.D. 1300, 28 E. I., cap. 20) ordains that all pieces of gold and silver plate, when assayed, should be "*signée de une teste de leopart*,"—marked, that is, with the head of the King's Lion-leopardé.

The LION is borne in heraldic Compositions emblazoned in fourteen varieties of attitude.

1. *The Lion Passant*, No. 178, Pl. X., is walking, and has three of his paws placed on the ground, the fourth (one of the fore paws) being raised up. He looks in the direction that he is walking, which, unless the contrary be specified, is towards the Dexter. This Lion was borne by the L'ESTRANGES, No. 660, Pl. LXII., and the CAREWS, and it is now charged upon a Fesse by the Earl of CARYSFORT.

2. The *Lion Passant Guardant*, No. 179, differs from the Lion Passant, in the circumstance that he is *affronté*—looking out from the shield at the spectator. A *Golden Lion Passant Guardant, upon a Field gules*, is a LION OF ENGLAND; No. 198.

3. The *Lion Passant Reguardant*, is walking in the same manner and towards the same direction as No. 179, but he looks back to the Sinister; No. 179 A, Pl. X.

4. The *Lion Rampant*, No. 180, stands erect on his two hind legs, but has only one of his fore legs elevated.

The SCOTTISH LION is *Rampant*, his Tincture being *gules, on a field or*: No. 103, Pl. V., and Plates XXII., LVIII., and LIX.: thus, Sir Walter Scott, speaking of the Royal Banner of Scotland, says that upon it

“The ruddy lion ramps in gold.”

5. The *Lion Rampant Guardant*, No. 181, is the same as the Lion Rampant, except that he is *affronté*, instead of looking before him. The Dexter Supporter of ENGLAND is such a Lion, of gold. This is the habitual attitude of Lions when they are Supporters.

6. The *Lion Rampant Reguardant*, No. 182, looks behind him. Such Lions are the Supporters of the Barons BRAYBROKE and BROWNLOW.

7. The *Lion Salient*, No. 183, is in the act of making his spring, erect, with both his fore paws elevated.

8. *Two Lions Combattant*, No. 184, are Rampant and face to face, as if in combat. They may also be blazoned as *Counter Rampant*. They were thus charged upon the shield of RICHARD I., before he assumed upon it the three Lions Passant. Two Lions Combattant are now borne by the Viscount LORTON. In Foreign Heraldry if two Coats of Arms are impaled, each of which bears a Lion Rampant, the two Lions are placed *Counter Rampant*, facing each other on the impaled shield; See No. 344, Pl. XXII., and No. 722, Pl. LII.

9. A *Lion Statant* has his four feet upon the ground, and looks before him. A *Lion Statant*, having his Tail extended in a right line, is the Crest of the Duke of NORTHUMBERLAND; No. 185, p. 55.

10. A *Lion Statant Guardant*, stands looking *affronté*. Such a *Lion*, having his tail extended in a right line, is the Crest of the Duke of NORFOLK: No. 186, p. 55.

11. When sitting down, his four legs being stretched out on the ground, but his head erect, a *Lion* is *Sejant*; No. 187.

12. A *Lion Sejant*, having his fore legs elevated, is *Sejant Rampant*; No. 187 A, Pl. X.

13. When in the attitude of taking repose, the *Lion* is *Couchant*, or *Dormant*; No. 187 B.

14. A *Lion Coward*, is passant with a downcast look, and his tail between his legs; No. 187 c, drawn from a Seal of ARTHUR TUDOR, as Prince of Wales.



No. 187 c.—Lion Coward.

A *Demi Lion Rampant*, No. 188, Pl. X., and No. 131 A, Pl. XIV., is the upper half of the body of the animal, and half its tail with the tuft in which it terminates.

Lions occur so constantly in Rolls of Arms and in other early authorities, that I do not consider it necessary continually to refer to examples.

A *Lion's Face*, No. 189, Pl. X., is a *Charge*: and his *Head* also is a *Charge* that frequently occurs; it may be either *couped*, No., 190, or *erased*, No. 191. See Chap. XXX.

The entire leg, No 192, Pl. X., is a *Lion's Jambe*, or *Gambe*, when borne alone; but if the limb be cut off, whether *erased* or *couped*, at or below the middle joint, it is a *Paw*.

Two Lions Rampant, placed back to back, are *addorsed*; No. 193. If they are *passant*, the one to the Dexter, and the other to the Sinister, they are *Counter-passant*.

The Lion is frequently crowned, No. 194, Pl. X., and Nos. 416, 417, Pl. XXXVIII., &c.; or he grasps some object in either his mouth or his paw, No. 195, Pl. X.; or he is collared, and perhaps a chain may be attached to his collar, No. 196; or he may have his neck gorged (encircled, that is,) with a coronet; or his body may be charged with various devices; or he may be *Vigilant*, or *Vorant*—watching for his prey, or devouring it; or he may have *Wings*, as in the instance of the Supporters of the Baroness BRAYE; or he may be *double tailed*, No. 197, Pl. X. (*queue fourchée*), as he was borne by the DE MONTFORTS, No. 399, Pl. XLIX.

A Lion is said to be *armed* of his claws and teeth, and *langued* of his tongue.

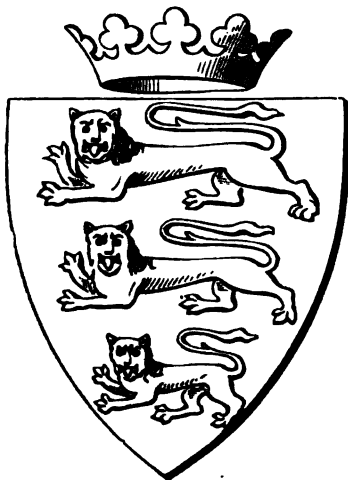
When an Ordinary is set over a Lion, the animal is *debruised* by such Ordinary.

When a Lion is represented as proceeding or rising up out of a Chief, or Fesse, or any other Charge, he is said to be *issuant*, or *naissant*—as in the Arms of the DE GENEVILLES, No. 131 A, Pl. XIV. A Lion Naissant is now borne upon a chief by the Baron DORMER.

Several Lions, whether *Passant*, or *Rampant*, may be charged upon a single shield; thus, ENGLAND bears, *gu.*, *three Lions pass. guard., in pale, or*, No. 198; and the Earl of PEMBROKE bears—*per pale az. and gu., three Lions Rampant, two and one, arg.*, No. 199, Pl. X.

When more than four Lions occur in the same composition, they are termed *Lioncels*. In this case, the animals are almost invariably Rampant. When charged upon an Ordinary, even two or three Lions would be entitled *Lioncels*—as in the chevron of the COBHAMS; No. 377, Pl. XXV. The Shield, No. 200, of WILLIAM LONGSPÉE, Earl of SALISBURY, who died A.D. 1226,

bears six Lioncels upon a Field azure. Another fine early example is the Shield of the DE BOHUNS, Earls of HEREFORD,



No. 198.—ENGLAND.

The Crown and Shield of the time of Henry III.

which is thus blazoned: *Azure, a Bend arg., cotised and between six Lioncels or*: Nos. 201, 397, and Pl. XX. Amongst the other celebrated names with which the Lion is associated as an heraldic charge, are PERCY, DE LACI, FITZ ALAN, MOWBRAY, DE BRUCE, SEGRAVE, &c., &c. See Chap. XXXI.

The Lion is borne of every variety of Tincture. He is always *armed* and *langued*, *gules*; unless he himself or the field be of that colour, in which case both his claws and his tongue are *azure*.

I have considered the Drawing of the Lion in Chap. XXX.

III. Various other ANIMALS take those parts which Heralds have been pleased to assign to them; their especial vocation, however, appears to be to act as *Supporters*. As Charges, the Horse, the Elephant, the Camel, the Dog, the Stag, the Antelope, the Tiger, the Leopard, the Bear, the Bull, the Calf, the

Goat, the Ram, the Lamb, the Boar (*Sanglier*), the Fox, the Wolf, the Cat-a-mountain or Wild Cat, the Ermine, the Hedgehog, the Beaver, the Otter, the Squirrel, and many others will attract the attention of the student. The Heads of many Animals also appear in Blazonry. The example of an Ermine, No. 199 A, is drawn from the Garter-Plate of Lord DYNHAM, K.G., at Windsor, who died A.D. 1501. The animal stands



No. 199 A.—The Ermine Crest of Lord DYNHAM, K.G.

upon a cap of Estate, between two spikes, and thus forms a Crest. In every instance, the terms that give a precise and definite individuality to each animal may easily be acquired.

The terms that are applied to Lions are also applicable to all beasts of prey. Any animal in a sitting posture is *Sejant*, and *Statant* when standing; and, in like manner, other terms, which have no special reference to habits of violence and ferocity, are alike applicable to every animal.

Stags and their kindred animals have several terms peculiarly their own. Their antlers are *Attires*, the branches being *Tynes*; when they stand, they are *at gaze*, No. 202, Pl. XI.; when in easy motion, they are *tripping*, No. 203; when in rapid motion, they are *at speed*, No. 203 A; and when at rest, they are *lodged*, No. 204, Pl. XI.

All the fiercer animals are *armed* of their horns; but a stag is *attired* of his antlers.

MISCELLANEOUS CHARGES. ANIMATE BEINGS.

CHAPTER XI

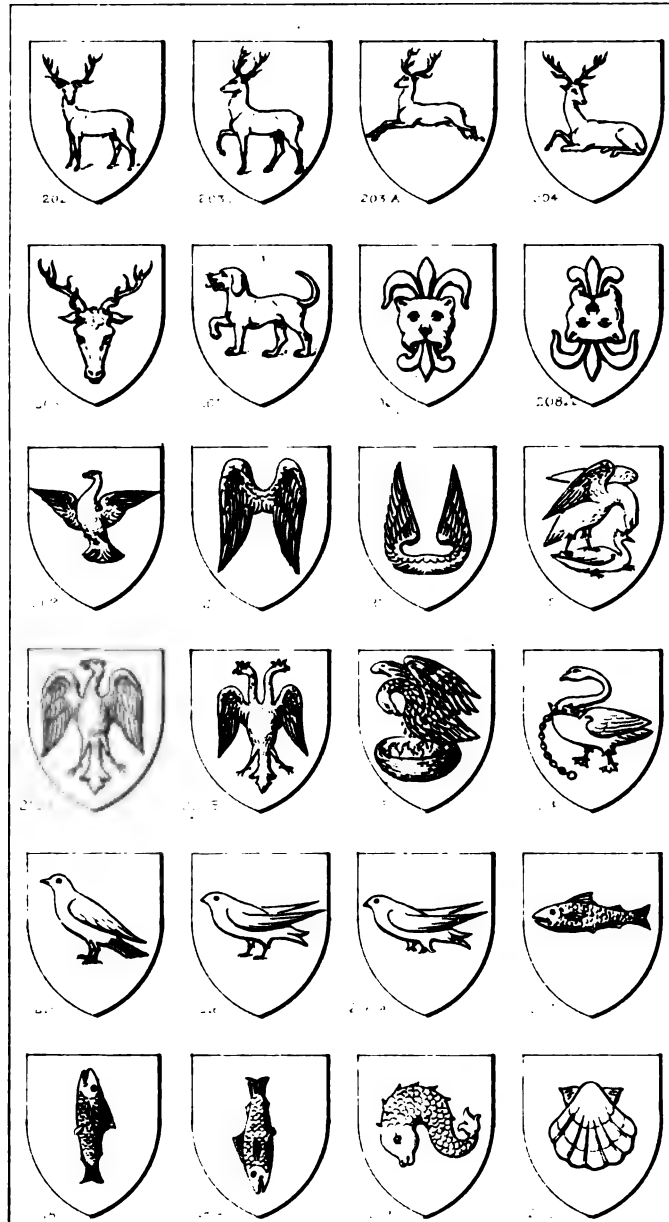


Plate XI

The Attires of Stags are borne as separate Charges. The Head of a stag, when placed *affronté*, is *cabossed*, No. 205, Pl. XI.; this is the well known charge of the families of STANLEY and CAVENDISH, the former bearing, *on a bend az., three stags' heads cabossed, arg.*; the latter a similar number of the same device, *arg., upon a sable field*; Nos. 205 A, 205 B, Pl. XIV.

A stag, full-grown and of mature age, is generally styled a *Hart*; the female, without Horns, is a *Hind*. A *Reindeer*, in Heraldry, is represented as a stag with *double attires*. The *Bear and Ragged Staff*, No. 206, Pl. XXX., form the famous Badge of the Earls of WARWICK; and the *Talbot Dog*, No. 207, Pl. XL, is the Badge of the Earls of SHREWSBURY. Another heraldic Dog, a mastiff with short ears, is distinguished as an *Alant*. Greyhounds, again, have found favour with Heralds. The Marquis CAMDEN bears on his shield three Elephants' heads. The Baron BLAYNEY bears three Horse's heads. The supporters of the Earl of ORKNEY are an Antelope and a Stag; those of the Baron MACDONALD are two Leopards; and those of the Duke of BEDFORD are a Lion and an Antelope, the RUSSELL crest being a Goat. The Earl of MALMESBURY bears three Hedgehogs; and two Foxes are leaping, saltire-wise, on the ancient shield of SIR WATKIN WILLIAMS WYNNE. The Peerage will also give many examples of various other animals acting as heraldic Supporters. See *Armes Parlantes* and *Rebus* in Chap. XIII.

A singular Charge, that must be placed with this group, was borne by the DE CANTELUPES, and it also constitutes the Arms of the See of HEREFORD: this is a Leopard's face, *affronté*, resting upon a Fleur-de-Lys, and having the lower part of the flower issuing from the animal's mouth. In the HEREFORD shield, the Leopard's faces are reversed. This is emblazoned as *jessant-de-lys*; Nos. 208, 208 A, Pl. XI., and 436 c, Pl. XXXIX.

IV. BIRDS, FISHES, INSECTS, and REPTILES, also, form

Charges of Heraldry. They appear in Blazon under their habitual natural guise: but there are descriptive terms used by Heralds, which these creatures may claim as exclusively their own.

Birds in the act of flight are *volant*, when flying aloft they are *soaring*, and their expanded wings are said to be *overt*; No. 209. In the instance of *Birds of Prey*, the expanded wings are also said to be *displayed*, while those of all birds that are *not Birds of Prey*, are *disclosed*. If the tips of the wings droop downwards, they are *inverted*, or *in Lure*; No. 210, Pl. XI.: but, if elevated without being expanded, the wings are *erect*; No. 211: and if turned backwards, *addorsed*; Nos. 212, 213. A Bird, about to take wing, is *rising* or *roussant*; but *trussed* or *closed*, No. 215, when at rest. A *Bird* preying on another, No. 212, is *trussing* it, and not *vorant*, as a Beast of Prey. The Example, No. 212, is drawn from the Brass of SIR PETER COURTENAY, K.G., (A.D. 1409) in Exeter Cathedral.

A *Hawk* is *belled* and *jessed*.

A *Game-cock* is *armed* of his Beak and Spurs, *crested* of his Comb, and *jowlopped* of his Wattles, or simply *wattled*.

A *Peacock*, or *Paucne*, having its tail displayed, is *in its pride*, as it is borne by the Duke of RUTLAND for his crest.

An *Eagle*, or *Erne*, with expanded wings, No. 212 A, is *displayed*; as borne by the MONTMORENCIES and the MONTHERMERS, and quartered by the MONTAGUES. An Eagle appears on the seal of RICHARD, Earl of CORNWALL, supporting his Shield of Arms from its beak, about A.D. 1260; No. 212 c, Pl. LXII. See Chap. XXX.

A young, or a small eagle, is an *Eaglet*; No. 459, Pl. XLIX.

An *Imperial Eagle* has two heads, and is crowned, as No. 212 B, Pl. XI., and No. 349, Pl. XXIII. In the Roll of EDWARD II., Sir WALTER BAUD bears, *gu.*, *three eagle's wings or*.

The two wings of an Eagle displayed, when conjoined and borne as a charge, are blazoned as a *Vol*.

A *Pelican*, represented as standing above its nest, having its wings addorsed, and nourishing its young with its blood, is blazoned as a *Pelican in its Piety*. The example, No 213, Pl. XI., forms the finial of the fine Brass to Dean PRESTWYCH, at Warbleton, Sussex, A.D. 1436.

A *Swan*, when blazoned *proper*, is white, with red beak, and has some black about the nostrils. Such a Swan, ducally gorged and chained, was the Badge of the DE BOHUNS, No. 214, Pl. XI., and No. 234 B, Pl. XII. See also No. 511.

Various sea-birds appear in blazon: thus, the Crest of Sir RICHARD POLE, K.G., the father of the Cardinal, is a *Cormorant* preying on a fish.

A *Cornish Chough*, No. 215, the crest of the Baron BRIDPORT, is black, with red legs and beak.

Small Birds are generally drawn in the form of Blackbirds, but their colour must be blazoned.

The *Martlet*, or *Merlotte*, No. 216 and 216 A, Pl. XI., may be regarded as the heraldic *swallow*. In Cadency, the Martlet is the Difference of the *fourth* son; No. 382, Pl. XIII. It was borne by the DE VALENCES, No. 101, Pl. V., and Pl. VII., Nos. 419, 420; and in the Arms of EDWARD the CONFESSOR, No. 78, Pl. I., and 349, 350, Pl. XXIII. See also Nos. 365, 369, Pl. XXV., and Nos. 412, 413, Pl. XLVIII. The Martlet is generally represented without feet, as in No. 216 A; but the feet are drawn correctly in many early examples. It now is charged upon the shield of the Earl of ARUNDEL.

Ravens, *Parrots* called by Herald's *Popinjays* (see No. 458, Pl. XL.), *Hérons*, *Falcons*, *Cocks*, *Doves* or *Colombs*, and many others, and the *Wings* of birds in various attitudes, and their *Feathers* also under various conditions, appear in Heraldry. See *Armes Parlantes* and *Rebus*, in Chap. XIII.

FISH of every variety are borne as heraldic Charges; but when no particular variety is specified and the creature is of small size, the blazon simply states the Charge to be "a fish."

When swimming *in fesse*, across the field, a fish is *naiant*; No. 217, Pl. XI. When *in pale*, No. 218, as if rising to the surface for breathing, it is *hauriant*; but *uriant* when its head is in base, No. 218 A; and when its body is bent, as a dolphin is represented, it is *embowed*; No. 219. A good example of an



No. 219 A.—Dolphin. Brass to NICHOLAS AUMBERDENE.

heraldic Dolphin appears at the base of the Cross-brass to NICHOLAS AUMBERDENE, "Fishmonger of London," A.D. 1350, at Taplow, Bucks, No. 219 A.

The fish borne by the Duke of NORTHUMBERLAND are styled *Lucies*, a kind of pike. Amongst the other fish commonly borne in Heraldry are *Barbels*, Nos. 325, Pl. XVIII., and 329 A, Pl. XIX.; *Herrings*, *Roach*, &c. "The Heraldry of Fish" forms the subject of a beautiful and valuable monograph by Mr. Moule.

Various SHELLS occur in Heraldry, and particularly the *Escallop*, No. 220, borne by the RUSSELLS and the GRAHAMS: See Nos. 388, Pl. XLVIII., 402, Pl. XXXVII., and 409, Pl. XXVIII.: see also No. 513, Pl. XXXIX.

Bees and *Butterflies* are blazoned *volant*, thus,—*Az.*, *three butterflies volant or*, are the arms of MUSCAMP: this shield is in the cloisters at Canterbury. A *Tortoise* is *passant*. A *Snake* (in Roll of E. III. a "*Bisse*") may be *gliding*, or if twined into a knot it is *nowed*.

IMAGINARY BEINGS. Heraldry have introduced amongst the figures that act as both Supporters and Charges, imaginary representations of the heavenly hierarchy. Thus *Angels* form the Supporters of the Barons DECIES, NORTHWICK and ABINGER, of Sir M. BARLOW, Bart., and others.

MISCELLANEOUS CHARGES.

ANIMATE BEINGS & NATURAL OBJECTS.

CHAPTER XII & XIII

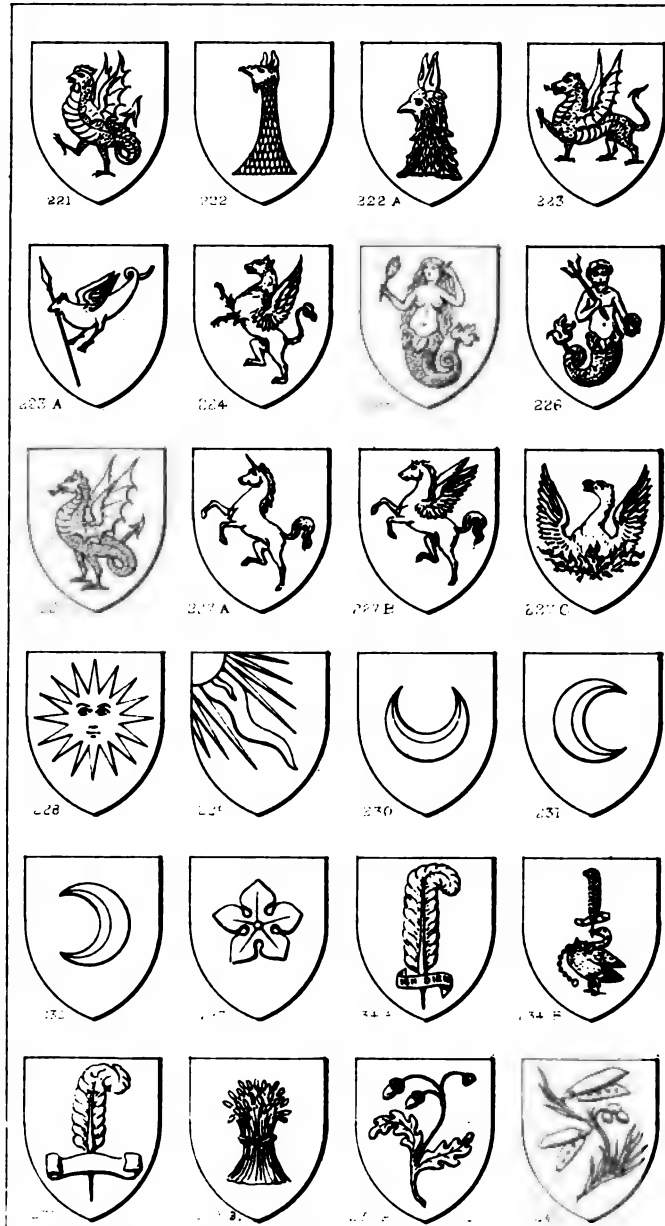


PLATE XIII

Several animal forms have been added by Heralds, from their own creative imaginations, to those which Nature has provided for them to introduce into their symbolical blazonry. A few only of these occur in English Heraldry.

The *Allerion*,—an eagle destitute of both beak and feet. The same term is also sometimes applied to heraldic natural eagles.

The *Cockatrice*, No. 221, Pl. XII., a winged monster, having the head, body, and feet of a cock, and the tail of a dragon; borne for Supporters and Crest by the Earl of DONOUGHMORE. The head of a Cockatrice is borne as a Crest, and is represented in the Brasses to SIR N. DAGWORTH, A.D. 1401, at Blickling, Norfolk, No. 222, and to ROGER ELMEBRYGGE, A.D. 1435, at Bedington, Surrey, No. 222 A. It was also the crest of the Earls of ARUNDEL.

The *Centaur*, or *Sagittarius*, which was the Device, and has been mistaken for the Arms, of King STEPHEN.

The *Dragon*, No. 223, a winged animal, generally with four legs and having a tail like that of a serpent. It appears as a military ensign in the Bayeux Tapestry, No. 223 A, and is common in more recent Heraldry.

The GRIFFIN, or GRYPHON, No. 224, Pl. XII., combining the bodily attributes of the lion and the eagle, is of the same family with a group of the sculptured figures of Assyria. When in its customary attitude, erect and with wings expanded, this monster is *segreant*. A gryphon is the dexter Supporter of the Duke of CLEVELAND, and the sinister Supporter of the Duke of MANCHESTER; the Baron DYNEVOR has, for his dexter Supporter, a *gryphon coward*—that is, having his tail hanging down. The gryphon borne by the Marquis of ORMONDE is *wingless*: this creature, distinguished in blazon as a *Male Gryphon*, has two horns.

The *Harpy*:—Two of these monsters appear supporting his shield (*quarterly arg. and sa.*) on a seal of THOMAS HOO, A.D. 1481.

A *Mermaid*, No. 225, Pl. XII., a Badge of the BERKELEYS, was the dexter Supporter of Sir WALTER SCOTT; and both the supporters of the Viscount BOYNE are also *Mermaids*. Lord BERKELEY, in his fine Brass at Wotton-under-Edge, A.D. 1392, wears a *Collar of Mermaids*, No. 225 A, over his camail. In St. Alban's Abbey there is an early tile charged with a Mermaid. The shields of the Baron LYTTLETON and Sir G. G. OTWAY, Bart., are supported on each side by a *Triton*, or *Merman*, No. 226, Pl. XII.



No. 225 A.—Collar of Mermaids.

BRASS to THOMAS, Lord BERKELEY, A.D. 1392, Wotton-under-Edge,
Gloucestershire.

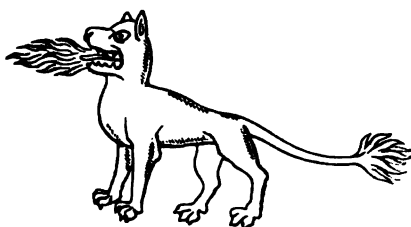
The *Wyvern*, No. 227, may be described as a flying monster of the Dragon order, having only two legs and feet; its Tail is said to be *nowed*. Two Wyverns support the shield of the Earl of EGLINTON.

The UNICORN is the well-known dexter Supporter of ENGLAND. See Chap. XIX., Section 3. A pair of Unicorns also support the shield of the Duke of RUTLAND; No. 227 A, Pl. XII.

A Monster, a compound of a Lion and Fish, or a *Sea-Lion*, is known in the fabulous menagerie of Heraldry. Two of these Sea-Lions are Supporters of the Viscount FALMOUTH. So also are the *Pegasus*, No. 227 B, the winged Horse of Classic antiquity, the dexter Supporter of the Baron BERWICK; the *Phoenix*, No. 227 C, Pl. XII., another relic of remote tradition, that sits amidst flames, doing duty for a crest above the shield of Sir W. B. JOHNSTON; the *Salamander*, another inhabitant of flames, the Crest of the Earl of SELKIRK; the *heraldic Ibez*, or *Antelope*, the sinister Supporter of Baron DUNSANY; and certain *heraldic*

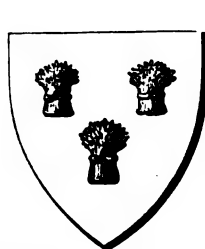
Panthers and *Tigers*, and other fierce animals, which breathe fire, and have various strange modifications of what nature has assigned to their prototypes. I must add to the imaginary groups the little *Martlet*, when that favourite heraldic bird is blazoned without feet, as in No. 216A, Pl. XI.

A golden Salamander is the Crest of JAMES, Earl DOUGLAS, K.G., the first Scottish noble who was elected into the Order of the Garter, and who died, A.D. 1483; this animal is represented on the Garter-Plate of the Earl as breathing flames; No. 227 D.

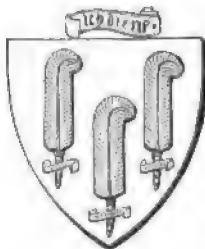


No. 227 D.—A Salamander.

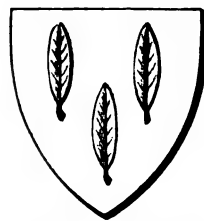
Crest of JAMES, Earl DOUGLAS, K.G., A.D. 1483, from his Garter-Plate.



No. 239 A.—CHESTER.



No. 234.—BLACK PRINCE.



No. 239.—LEVESON.

CHAPTER XI.

MISCELLANEOUS CHARGES.

PART III.—NATURAL OBJECTS.

NATURAL objects of every kind have placed themselves without reserve under the orders of the Herald, that they may contribute to the Charges which he places upon shields, and in any other capacity may realize his wishes.

The *Sun*, the *Moon*, and the *Stars*, appear in Heraldry. *Trees*, *Plants*, and *Flowers*, in like manner, are constantly to be found in the capacity of heraldic Charges and Devices. A few descriptive terms are peculiarly appropriate to objects of this class. Thus: trees, &c., if grown to maturity, are *accrued*; if bearing fruit or seeds, *fructed*; if clothed with leaves, *in foliage*; if drooping, *pendent*; if having their roots exposed, *eradicated*; *slipped*, when irregularly broken or torn off; when cut off, *couped*; when deprived of their leaves, *blasted*; and *proper*, when of their natural aspect and hue. The term *barbed* denotes the small green leaves, the points of which appear about an heraldic rose: and *seeded* indicates any seed-vessel, or seeds.

CELESTIAL OBJECTS.

The SUN in Heraldry is generally represented with a human face upon its disc and environed with rays, these rays being sometimes alternately straight and wavy. The great celestial luminary is blazoned as "in his splendour," or "in his glory." He appears thus in the shield of the Marquess of LOTHIAN; and in a Roll of arms of about 1250, (British Museum, Harl. MSS. 6589) JEAN DE LA HAY bears,—*Arg., the Sun in his splendour gu.*; No. 228, Plate XII. In some instances, always to be specified, the sun appears as shining from behind a cloud; or, as rising or setting; or, a ray of the sun is borne alone, as by RAUF DE LA HAY, in the Roll of HENRY III., No. 229, Pl. XII.

The MOON is in her *Complement*, or in *Plenitude*, when at the full; she is a *Crescent*, when her horns point towards the chief, No. 230; in Cadency, No. 380, Plate XIII., is the Difference of the *second* son. She is *Decrescent*, No. 231, Pl. XII., when her horns point to the sinister. She is *Increscent*, or in *Increment*, when her horns point to the dexter, No. 232, Pl. XII., and No. 428, Plate XXVIII. In the Roll of HENRY III., F. DE BOUN bears,—*gu., within an orle of martlets, a crescent arg., or erm.*; No. 413, Pl. XLVIII. WM. DE RYTHER's shield, represented upon the arm of his sculptured effigy (temp. EDW. I.), is charged with *three crescents*; No. 427 A, Pl. XXXVIII.: see also No. 427 B.

STAR:—see *Mullet* and *Estoile*, in Chap. IX.

TREES, PLANTS, FRUITS AND FLOWERS.

The Charges of this class which are generally in use, are the following:—

Cinquefoil, or *Quintefoil*:—a leaf or flower, having five cusps, No. 233, Pl. XII.: see also Pl. XXVII. In the early Rolls the *cinquefoil* and the *six-foil* are used without any distinction.

Ears of Barley, Wheat, &c.:—represented in their natural forms. At St. Alban's Abbey, the shield of Abbot JOHN DE

WHEATHAMPSTEDE, of the time of HENRY VI., displays *gules, a chevron, between three clusters of as many ears of wheat, or* : No. 201 A, Plate XV.: also No. 717.

Feathers :—the Ostrich feather is the one that is usually borne as an heraldic device. It sometimes is charged upon shields; and it constantly appears as a favourite Badge of the PLANTAGENETS. The shields that are placed about the monument of the BLACK PRINCE are alternately charged with his arms, and with *three ostrich feathers upon a sable field*; No. 234, p. 70. Each of these feathers has its quill piercing a small scroll, bearing the words—*Ich dien*; No. 234 A, Plate XII. The ostrich feather was habitually used by the Black Prince, as a Badge. It appears, with the scroll, upon the seal of HENRY IV., before he became sovereign. His son, HENRY V., bore a similar badge, the feather being carried by a swan (a badge of his mother, MARY DE BOHUN) in its beak; No. 234 B, Pl. XII. The ostrich feather and scroll have a place also amongst the heraldic insignia of Prince ARTHUR TUDOR, A.D. 1502, at Worcester; No. 235. The feathers of other birds besides the ostrich sometimes appear in early blazonry. Thus, the Crest of Sir HUGH COURTENAY, K.G., (about A.D. 1365) is formed of a *plumage of swan's feathers, in three rows*, (Garter-Plate). The Crest of Sir THOMAS LOVELL, K.G., (temp. HENRY VII.) is composed of a *bundle of peacock's feathers ppr., in the form of a garb, banded gu.*; (Garter-Plate). Again, the panache-crest of Lord FERRERS of Chartley, consists of *peacock's feathers*, (Brass, Merevale Abbey, A.D. 1412), No. 267 A, Plate XXVI.; and a panache of *turkey's feathers* is the Crest of Sir JOHN HARSYCK, (Brass, Southacre, Norfolk), No. 301, Plate I. See Chap. XVII., Sect. I.

Fleur-de-Lys :—this most beautiful and effective Charge, generally supposed to be the flower of the Lily, is the ancient cognizance of FRANCE. In its origin, the Fleur-de-Lys or Fleur-de-Luce, may be a *Rebus*, signifying the "Flower of LOUIS." Mr. PLANCHÉ, (who always speaks with authority when he dons

MISCELLANEOUS CHARGES.

NATURAL OBJECTS — DESCRIPTIVE TERMS — MODERN CADENCY.

CHAPTERS XII, XIII, XIV & XVI

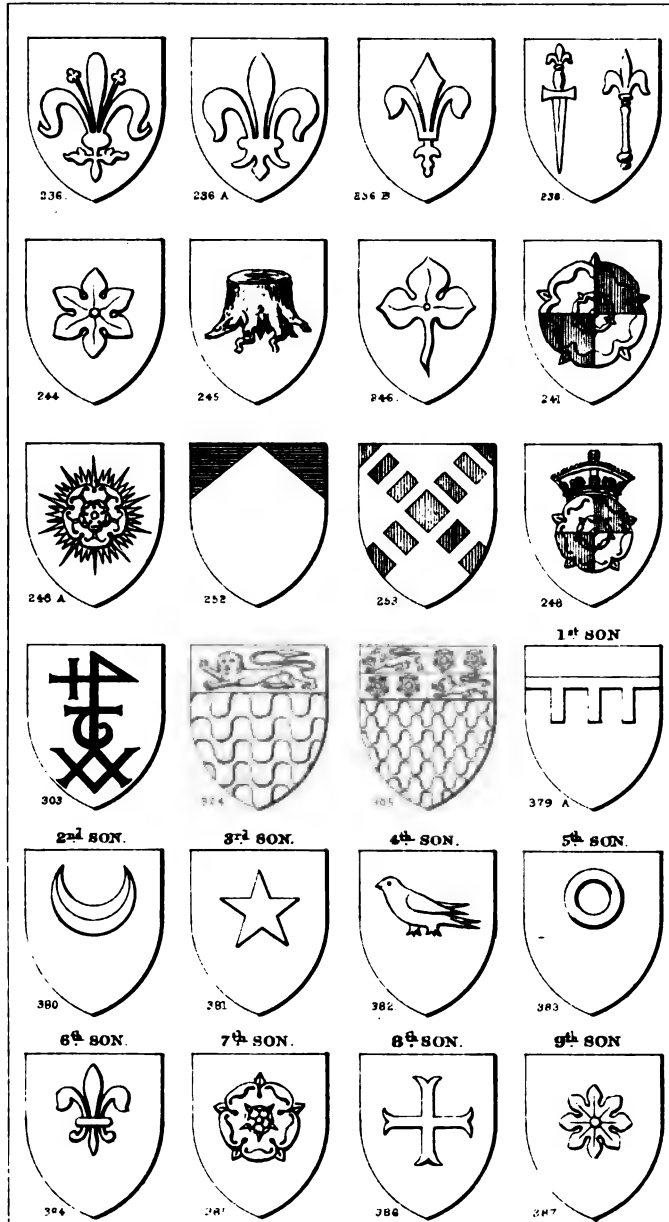


Plate XII.

his tabard), after stating this supposition, adds that "*Clovis* is the Frankish form of the modern *Louis*, the *C* being dropped, as in *Clothaire*, *Lothaire*, &c." If *Clovis* himself bore the Fleur-de-Lys, that famous heraldic Charge may have been assumed by the Frankish Prince as *his* Rebus, from the favourite *Clove-pink*, or gillyflower. The Fleur-de-Lys appears in early Heraldry under several modifications of its typical form. It was in especial favour with the designers of the inlaid pavement-tiles of the Middle Ages; Nos. 236, 236 A, 236 B, Plate XIII. It forms one of the figures of the diaper of the shield of ROBERT DE VERE, No. 156, Plate VI.; and it decorates the Royal Tressure of Scotland, in the shield placed by HENRY III., or EDWARD I., in Westminster Abbey; No. 103, Plate V. This same figure was known to the Romans; and it formed the ornamental heads of sceptres and pommels of swords from the earliest period of the French monarchy, No. 238, Pl. XIII.; Nos. 237, 237 A, Pl. XV.; the former from St. George's Chapel, Windsor, and the latter from the monument of EDWARD III. at Westminster, are beautiful examples of Fleurs-de-Lys.

The Fleur-de-Lys was first borne on a Royal Seal by LOUIS VII. of France, A.D. 1137—1180. The Counter-Seal of the Dauphin LOUIS, (afterwards LOUIS VIII.), attached by him to a deed dated Nov. 21, 1216, during the time that he was in England supporting the Barons in their resistance to King JOHN, is a most interesting early example of a French Royal Shield, *semée de-lys*, No. 238 A, Chap. XXIV. EDWARD III. quartered the French shield, *semée de-lys*, on his Great Seal and in his Arms, A.D. 1340, No. 536 B, Plate LVIII., and No. 286, &c.; and in or about 1405, HENRY IV. reduced the number of the Fleur-de-Lys to three, that reduction having been effected in the French Seal by CHARLES V., A.D. 1364—1380, No. 536 D, Plate LVIII. The Fleurs-de-Lys were removed from the English Shield in 1801. In modern Cadency the Fleur-de-Lys is the mark of the *sixth* son; No. 384, Plate XIII.

This charge is blazoned in the Roll of HENRY III. One of the early shields in Westminster Abbey is *semée de-lys*; No. 2, p. 12. The Fleur-de-Lys is now borne, without any other charge, in the shield of the Baron DIGBY. See Plates XXVIII., XXXII., and XXXIX.

Garbe:—a wheatsheaf, borne in the arms of the Earls of CHESTER, and still apparent in the greater number of the shields of the nobility and gentry of the County Palatine of Cheshire; No. 239 B, Plate XII., and 239 A, p. 70: see also No. 466, Plate LI. The Arms of the PRINCE OF WALES, as Earl of CHESTER, are, *az.*, *three garbes or*, as No. 239 A.: see Chap. XIX., Sect. VII. A Garbe is borne in the arms of the town of SHEFFIELD, (*Sheaf-field*). Garbes, or sheaves, of barley, &c., are also borne as Charges.

Gillyflower:—a species of pink, in great favour in the middle ages.

Hill and *Hillock*:—A green mound. When only one appears, the former term is used; but the latter denotes several mounds, their exact number to be specified.

Hurst:—a group of trees. Thus, ELMHURST bears seven elm-trees on a mound.

Leaves:—the leaf or leaves, or the branches of any tree or plant must be specified and described in the blazon. *Hazel-leaves* are borne by HAZELRIGG; *Oak-branches* by OKSTEAD, No. 239 A, Plate XII., and OAKES; *Strawberry-leaves* (or *Fraises*) by FRAZER; *Laurel-leaves*, by LEVESON, No. 239, p. 70, *az.*, *three laurel leaves, two and one, or*, quartered by the Duke of SUTHERLAND; *Holly-leaves*, by BLACKWOOD, &c.

Planta-Genista:—the Broom-plant, the famous Badge of the PLANTAGENET family. The pods, with their seeds, as well as the leaves and flowers, are represented upon the bronze effigy of RICHARD II. in Westminster Abbey; No. 240, Pl. XII. The field of the seal of JASPAR TUDOR, is *semée* of the *Planta-Genista*, and is another good example of its treatment in heraldic composition. "*Archæologia*," xviii., p. 429: see also Chap. XIX., Sect. IV.

Pods of Beans, &c. :—when used as Charges, the pods are open, and show their seed. There is a good example in the Brass to WALTER PESCOD, merchant, A.D. 1398, at Boston, in Lincolnshire.

Rose :—in Heraldry, the Rose is represented after the conventional manner exemplified in No. 385, Pl. XIII. In some few early examples the small inner leaves are omitted, as in No. 242, Chap. XIX. When tintured *gules*, the Rose is the Badge of the PLANTAGENETS of the House of LANCASTER, the YORKIST Rose being *argent*. A pleasing example of the heraldic Rose with foliage associated with the flower, occurs, carved upon an oak bench-end, in the Chancel of Pulham, in Norfolk; No. 241 A. In some early shields several Roses are blazoned, as in No. 393, Plate XXXVII., by a BERKELEY; and in No. 431, Plate XXXVIII., by a DE TRESSSEL: see also Nos. 388 K and 388 L, in Pl. LXXI. Chaplets of Roses also sometimes appear in blazon. In Cadency, the Rose is the Difference of the *seventh* son; No. 385. Occasionally, the Queen of Flowers is in use in Heraldry in its natural form and aspect, with stalk, leaves, and buds. Such a Rose is the *Emblem of England*. See Chap. XVII., Sect. I.; and Chap. XIX., Sect. IV.

Rose-en-Soleil :—the white Rose of the PLANTAGENETS of the House of YORK, surrounded by rays, as of the sun. It was assumed by EDWARD IV., after the Battle of Mortimer's Cross, Feb. 2nd, 1461; No. 243, and No. 248 A, Plate XIII. The Monument of Prince ARTHUR TUDOR, A.D. 1502, at Worcester, abounds in fine examples of the heraldic roses of the House of York and Lancaster, and also of the Tudors; as in Nos. 242, 243, and 247, Chap. XIX.

Shamrock :—a trefoil, or three-leaved grass, the *Emblem of Ireland*. It is represented now as growing on the same stalk as the Rose and the Thistle.

Six-foil :—a flower having six leaves or cusps. It is an early Charge. By the French Heralds, at an early period, six-foils were blazoned as *Angennes*; No. 244, Plate XIII.

Stock :—the stump of a Tree ; No. 245, Pl. XIII. The Rebus of WOODSTOCK.

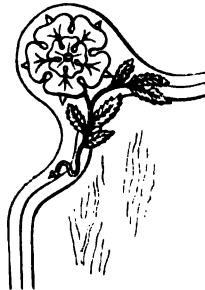
Teazle :—the head or seed-vessel of a species of thistle used in cloth manufactures.

Thistle :—the *Emblem of Scotland*. It is now represented as growing on the same stalk as the Rose and the Shamrock.

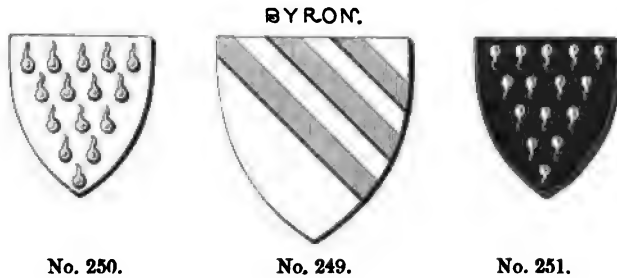
Trefoil :—a flower or leaf, having three cusps. It is generally blazoned with a stalk—a *trefoil slipped* ; No. 246, Pl. XIII.

Tudor-Rose :—a combination of the Lancastrian and Yorkist Roses. Sometimes it *quarters* the two Tinctures, as in No. 241, Pl. XIII. ; and sometimes it has the *rose argent charged upon the rose gules*. Splendid examples of Heraldic Roses occur in King's College Chapel, Cambridge, and in Henry VII.'s Chapel, Westminster. At King's, the Rose, Fleur-de-Lys, and Portcullis are sculptured with extraordinary boldness, each figure being surmounted by a crown, as in No. 248, Pl. XIII.

Various FRUITS, SEEDS, and BERRIES are borne as Charges, and they are tinctured as well as drawn *proper*, unless the contrary be specified. Thus, *Peaches* were borne by Sir JOHN PECHIE : the arms of GEORGE ABBOT, Archbishop of Canterbury, A.D. 1611-1633, are,—*gu.*, a *chevron between three pears* or (at Canterbury and Guildford) ; the three pears are still borne by the Baron COLCHESTER ; *three acorns* appear in the arms of Sir W. W. DALLING ; *three fir-cones* in the arms of Sir E. G. PERROTT, &c.



No. 241 A.—Heraldic Rose, Pulham Church, Norfolk



CHAPTER XII.

DESCRIPTIVE TERMS.

THE *Descriptive Heraldic Terms* that are arranged in alphabetical order in this Chapter are of general application.

Abatement :—any sign of degradation.

Accosted :—placed side by side.

Accrued :—grown to maturity.

Addorsed :—placed back to back ; or, pointing or inclining backwards.

Affrontée :—so placed as to show the full face, or the front of any figure or object.

Appaumée :—the hand opened and set upright, and presenting the palm to view.

Armed :—provided, as a *beast* or *bird of prey* is, with the natural weapons for defence and offence.

Armoyée :—charged with a shield of arms.

Arrondie :—rounded, curved.

Attired :—having *Antlers*, or such Horns as are natural to all animals of the Deer species.

Augmented :—having *Augmentations*, or honourable additions to Arms.

Banded :—encircled with a band or riband.

Barbed :—having small green leaves, as the heraldic Rose.

Barded :—caparisoned, as a Charger. The *Bardings* of the knightly war-horses were commonly charged with heraldic insignia.

Barruly, Barrulée, Burlée :—barry of ten or more pieces.

Barry :—divided *Bar-wise* into an *even* number of parts.

Barry-Bendy :—divided into an *even* number of parts, both horizontally and diagonally.

Bar-wise :—disposed after the manner of a *Bar*.

Battled, or Embattled :—having *Battlements*, or bordered after the manner of Battlements.

Battled-Embattled :—having *double Battlements*, or one Battlement set upon another.

Beaked :—applied to Birds not of prey, to denote the Tincture of their *Beaks*.

Belled :—having a *Bell* or *Bells* attached.

Bend-wise :—disposed after the manner of a *Bend*.

Bendy :—divided *Bend-wise* into an *even* number of parts.

Bezantée :—studded with *Bezants*.

Billetée :—studded with *Billets*.

Blasted :—deprived of leaves, or withered.

Bordered :—having a border of the same tincture as the field. This is an arrangement of common occurrence in continental Heraldry; but it is almost, if not altogether, unknown in the Heraldry of England. (See *Bordure*, p. 33.)

Braced, or Brazed :—interlaced.

Brettepée :—counter-embattled, having Battlements facing both ways.

Cabossed :—when the Head of an animal is borne *affrontée*, without any part of the neck being seen.

Cadency :—see Chapters XV. and XVI.

Cantoned :—placed between four objects or Charges : or when a single Charge is placed in the first quarter of a shield.

Cercelée, or *Recercelée* :—curling at the extremities.

Charged :—placed or borne upon the field of a Shield, Banner, Ordinary, or any other object.

Chaussé :—wearing shoes.

Checky, or *Chequée* :—a Field covered with small squares alternating of two Tinctures, there being more than two horizontal rows of such squares ; No. 126, Pl. IV. The shield of the DE WARRENES, still quartered by the Duke of NORFOLK, is *chequée* or *and az.* ; Nos. 127 B, 127 C, Pl. VI.

Clenched :—closed, as the Hand may be.

Close :—when the Wings of a Bird lie close to its Body.

Clouée :—studded or fastened with nails.

Combatant :—as if in the act of fighting.

Compony, *Componée*, or *Gobony* :—a series of small squares of two alternating Tinctures, arranged in a single row ; No. 124, Pl. IV.

Compounding Arms :—see Chap. XIV.

Conjoined :—united and joined together.

Conjoined in Lure :—two wings joined together with their tips downwards, as borne by the SEYMOURS.

Contournée :—sitting, standing, or moving, with the Face to the Sinister.

Cotised :—placed between two *Cotises*.

Couchant :—lying down.

Couchée :—when a shield is suspended diagonally from the sinister chief angle ; as in No. 626, Pl. LXVI.

Counter :—reversed.

Counter-Changed :—having a reciprocal interchange of Tinctures : see Chap. VIII.

Counter-Componée :—having a *Double Componée*.

Counter-Embattled :—having reversed Battlements.

Counter-Embowed :—bent with the Elbow to the Sinister ; or bent in reversed directions.

Counter-Fleurie :—when a pair or several pairs of *Fleurs-de-lys* are set opposite to each other.

Counter-Passant :—walking in opposite directions.

Counter-Salient :—leaping in opposite directions.

Counter-Vair :—a variety of *Vair*, in which the bells are arranged base to base; No. 30, p. 20.

Couped :—cut off smoothly as by a sharp instrument, and bounded by a right line. It is the converse to *Erased*.

Courant :—running.

Covert :—partly covered.

Coward, or *Cowed* :—when an animal has its tail between its legs, and in various ways indicates terror.

Crampetée :—ornamented, as the scabbard of a sword is at its extremity.

Crenellée :—embattled; the open spaces are the *Crenelles*, or *Embrasures*, and the masses which rise alternately between them are *Merlons*.

Crested :—having a *Crest*, as a bird has a crest of feathers.

Crined :—having hair or a mane.

Crusily, or *Crusilée* :—*semée* of *Crosses-Crosslets*. If any other form of Cross is introduced, its distinctive character must be specified.

Dancettée :—deeply indented.

Debruised :—when an Ordinary rests upon an Animal, or another Ordinary.

Decked :—adorned.

Degreed, or *Degraded* :—placed upon *Steps*.

Demembred, or *Dismembered* :—cut into several pieces, but without having the severed fragments disarranged.

Demi :—the Half. The *upper* or *front Half* is always understood, unless the contrary be stated.

Developed :—fully displayed, as a *Flag*.

Diapered :—see Chap. VIII., and Plates VI., VII.

Dimidiated :—cut in halves, and one half removed. See Chap. XIV.

Disclosed :—having the *Wings expanded*—applied to all Birds that are *not* Birds of prey.

Displayed :—having the *wings* expanded—applied to all Birds of prey.

Disposed :—arranged.

Dormant :—in the attitude and act of sleeping.

Double-tête :—having two *Heads*.

Double-queue, or *Queue-fourchée* :—having *two Tails*, as in the case of some lions.

Dovetail :—a system of *Counter-wedging*.

Embattled :—*battled*.

Embowed :—bent, with the Elbow to the *Dexter* : arched.

Embrued :—stained with Blood.

Enfiled :—thrust through with a Sword.

Engoulée :—pierced through the Mouth.

Engrailed :—having an arched border line, the small contiguous arches being *concave* : it is the converse to *Invected* ; No. 17 A, p. 18.

Enhanced :—raised towards the chief. Thus, the Baron BYRON bears,—arg., *three Bendlets enhanced gu.* ; No. 249, p. 76.

Ensigned :—adorned, bearing insignia of honour.

Environnée, and *Enveloped* :—surrounded.

Equipped :—fully caparisoned and provided.

Eradicated :—torn up by the *Roots*.

Erased :—torn off roughly, so that the severed parts have jagged edges. It is the converse to *Couped*.

Erect :—set upright in a vertical position.

False :—voided. Thus, an *Orle* is blazoned as a “false es-cutcheon,” by the early Heralds.

Fesse-wise :—disposed after the manner of a *Fesse*.

Figured :—when an object, as the Sun's Disc, is charged with a representation of a human face.

Fimbriated :—having a narrow border.

Incensed :—having Fire issuing from the Mouth and Ears.

Increment, or *Incrascent* :—a New Moon, having its Horns towards the *Dexter*.

Indented :—having a *serrated* border line.

Inflamed :—burning in *Flames*.

In Bend :—set Bend-wise.

In Chevron :—set in the form of a *Chevron*.

In Chief :—set in the Chief of the Shield.

In Cross :—set in the form of a *Cross*.

In Fesse :—set *Fesse-wise*.

In Foliage :—a Plant or Tree bearing *Leaves*.

In Glory :—the Sun surrounded by rays.

In Lure :—two Wings conjoined, with their tips in *Base*.

In Pale :—set Pale-wise.

In Pile :—set after the form of a *Pile*.

In Pride :—when a Peacock or other Bird has its tail displayed.

In Quadrangle :—four charges, or four groups of charges, so arranged that one charge or one group is placed in each quarter of a Shield.

In Saltire :—set after the form of a *Saltire*.

In Splendour :—the same as *In Glory*.

Interlaced :—linked together.

Invected :—having an arched border line, the small contiguous arches being *convex* : it is the converse to *Engrailed* ; No. 17 B, p. 18.

Inverted :—reversed.

Irradiated :—illuminated or decorated with Rays or Beams of Light.

Issuant :—proceeding from or out of.

Jessant :—shooting forth, as Plants do out of the Earth.

Jessant-de-lys :—when a *Fleur-de-lys* issues from any object.

Jessed :—having straps, as a Hawk in Falconry.

Jowlopped :—having *Gills*, as a Game-cock.

Laminated, or *Scaled* :—having scales.

Langued :—applied to denote the Tincture of the *Tongue* of any creature.

Legged, or *Membered* :—to denote the *Legs* of Birds.

Lined :—having an inside *Lining* : also to denote having *Cords* or *Chains* attached.

Lodged :—when an *Animal of the Chase* is at rest.

Lozengy, *Lozengée* :—divided into *Lozenges*.

Maned :—having a *Mane*, as a *Lion*, a *Horse*, &c.

Mantelée :—a shield divided, as in No. 252, Pl. XIII.

Masoned :—made to represent *Masonry* or *Brickwork*.

Membered :—to denote the *Beak* and *Legs* of any Bird.

Mounted :—applied to a *Horse* when carrying a *Rider*.

Muraillée :—see *Walled*.

Naiant :—when a *Fish* swims in *Fesse*.

Naissant :—the same as *Issuant*, but applied only to *living Creatures*.

Nebulée :—having a peculiar wavy border line ; No. 17, D.

Nerved :—having *Fibres*, as *Leaves* have.

Nowed :—tied in a *Knot*.

Oppressed :—the same as *Debruised*.

Over all, or *Sur le tout* :—when one *Charge* is borne *over all others*.

Overt :—having the *Wings expanded* for flight.

Pale-wise, or *In Pale* :—placed or arranged after the manner of a *Pale* ; that is, set in a *vertical position*, or *arranged vertically* one above another.

Paly :—divided *Pale-wise* into an *even number* of *Parts*.

Paly Bendy :—divided evenly both *Pale-wise* and *Bend-wise*.

Party, or *Parted* :—divided after an heraldic manner.

Pasquant :—grazing.

Passant :—walking.

Passant Guardant :—walking, with the *Face affrontée*. A *Lion passant guardant* was distinguished by the early French *Heralds*, as a *Leopard* or a *Lion Leopardé*.

Passant Reguardant :—walking, and *looking back*.

Passant Repassant :—the same as *Counter Passant* ; that is, when one animal is *passant* to the *dexter*, and another to the *sinister*.

Patouce :—a very beautiful form of Cross ; No. 77, Pl. III.

Pelletée :—studded with *Pellets*.

Pendent :—drooping.

Per :—by means of.

Pierced :—perforated, so as to show either the Field, or some different Tincture through the aperture.

Pily :—divided *Pile-wise*.

Pily Bendy :—divided both *Pile-wise* and *Bend-wise*.

Plattée :—studded with *Plates*.

Pomelled :—to denote the Tincture of the uppermost part of a sword-hilt.

Powdered, Poudrée :—*semée* of small objects.

Preying :—when a *Beast* devours its *Prey* : see *Trussing*.

Purfled :—lined, guarded, or bordered with *Fur*.

Quarterly :—divided into four *Quarters* ; also divided into *more than four* sections, in which case the number is to be specified in the Blazon, as *Quarterly of six, of eight, &c.*

Queue-Fourchée :—see *Double-queue*.

Quilled :—to denote the Tincture of the Quills of Feathers.

Radiant, or Rayonnée :—encircled with *Rays*.

Raguly, or Ragulée :—serrated, as in No. 17, H.

Rampant, and Rampant Sejant :—see Chap. X., “Heraldry of the Lion.”

Rasée :—erased.

Rebated :—broken off, cut short, or recessed.

Reflected, or Reflexed :—bent, curved, or carried backwards.

Reguardant :—looking backwards.

Removed :—out of its proper position.

Retorted :—intertwined *frette-wise*.

Rising, or Roussant :—about to take wing.

Rompu :—broken or interrupted.

Salient :—leaping or bounding.

Saltire-wise :—divided or arranged *per Saltire*.

Sans :—without; as *Sans nombre*, to imply that a charge is repeated many times, without the precise number of the repetitions being specified.

Sarcellée :—cut through the middle.

Scintillant :—sparkling, or emitting *Sparks*.

Seeded :—bearing *Seeds* or *Seed-vessels*.

Segreant :—when a Griffin or Wyvern is erect with expanded wings.

Sejant :—sitting.

Sejant Adorsed :—sitting back to back.

Semée :—*strewn*, or *scattered over* with any Charge or Object. See p. 11, and see also *Powdered*.

Shafted :—to denote the Shaft of a Spear, Arrow, &c.

Slipped :—when a Leaf, Twig, Branch, or Flower is *torn* from off the parent stem.

Soaring :—flying aloft.

Springing :—*Salient*, also *Issuant*.

Statant :—the ordinary attitude in which an animal “stands at ease.”

Stringed :—having *Strings*, as a Harp; or, being *suspended* by a Cord, as a Bugle-Horn; or, being in any way *attached* to a String, or *fastened* by one.

Subverted :—reversed.

Surmounted :—when one Charge is placed over another.

Sur-tout, Sur le tout :—*surmounted*, or *over all*.

Sustained, Soutennée :—having a narrow lower border; as, a *Chief gu. sustained or*, would be a red Chief having a narrow lower border of gold.

Tasselled :—adorned with *Tassels*, as the cushions below the heads of Monumental Effigies.

Tiercée :—divided into *three equal parts*.

Torqued :—wreathed.

Tournée :—the same as *Reguardant*.

Towered :—crowned with *Towers* or *Turrets*.

Transfized :—pierced through, or *Transpierced*.

Transfluent :—flowing through.

Transmuted :—*counterchanged*.

Transposed :—having the original or natural position or arrangement reversed.

Traversed :—facing to the *Sinister*.

Treflée :—semée of *Trefoils*, or bordered, or otherwise adorned with them.

Tricked :—sketched in outline with pen and ink.

Tricorporated :—having three bodies united to a single head, from which, as a centre, the bodies radiate at equal distances. A *tricorporate lion* appears on a seal of EDMOND, First Earl of LANCASTER, A.D. 1250.

Tripping, or *Trippant* :—applied to Animals of the *Chase*, when in easy motion, No. 203, Pl. XI., and corresponding with *Passant*. When moving more rapidly, such animals are *at speed*. *Counter-Tripping* implies that two or more animals of the chase are tripping past each other in *opposite directions*.

Trononnée :—cut to pieces, the pieces standing separately, but retaining in their arrangement the original figure or contour of the Charge: as in the instance of the Saltire in No. 253, Pl. XIII.

Trunked :—having a Stem or *Trunk*, as a Tree.

Trussed :—having the wings closed.

Trussing :—devouring, as a *Bird of Prey* does: see *Preying*.

Turretied :—crowned with *Turrets*.

Tusked :—having *Tusks*.

Umbrated, or *Adumbrated* :—shadowed, or under *Shadow*.

Undée, or *Undy* :—wavy.

Unguled :—having *Hoofs*.

Urinant :—when a Fish swims *pale-wise with its Head to the Base*, the reverse of *Hauriant*.

Verdée, or *Verdoy* :—charged with any *Plants*.

Verted, or *Reverted* :—the same as *Flexed* and *Reflexed*.

Vervelled, or *Varvelled* :—having small rings attached.

Vested :—habited, clothed.

Vigilant :—on the watch for prey.

Voided :—having the entire central area removed.

Volant :—flying.

Vorant :—devouring.

Vulned :—wounded, so that the blood is dropping.

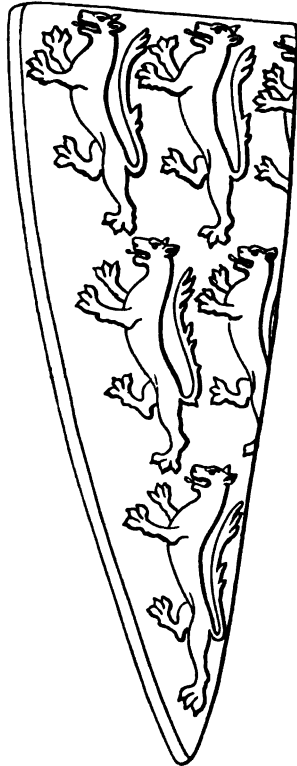
Walled, Murallée :—covered with a representation of *Masonry*.

Wattled :—having a *Comb* and *Gills*, as a *Cock* and a *Cockatrice*.

Wavy :—having an undulated border line.

Winged :—provided with *Wings*.

Wreathed :—adorned with a *Wreath*, or twisted in the form of a Wreath or Garland.

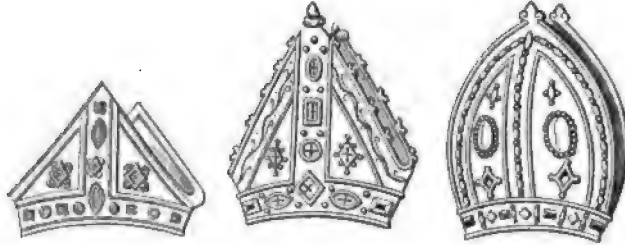


No. 200.—Shield of WILLIAM LONGESPÉE, Earl of SALISBURY. Died A.D. 1226. From his Effigy in Salisbury Cathedral. See p. 60.

A.D. 1407.

A.D. 1554.

A.D. 1631.



No. 309.—Mitres.

CHAPTER XIII.

MISCELLANEOUS NAMES AND TITLES NOT INCLUDED UNDER THE TERM "CHARGES."

THE important Group of Heraldic Terms that constitute the contents of the present Chapter, are arranged in the same Alphabetical Order that obtains in Chapters IX., X., XI., and XII.

Abatement :—a sign of Degradation : see Chap. XXVIII., Sect. 2.

Abeyance :—denotes that condition in the descent of a Peerage, in which it is vested in two or more Co-heirs, both or all of them having precisely the same claim ; and consequently, since the Peerage can descend only in such a manner as to be held by one person, when there are several equal Claimants none of them can maintain any claim. This state of things continues, *until all the original Co-heirs but one fail*, and then the Representative of that one becomes the true Heir and inherits the Peerage. Thus, the Peerage that is in Abeyance is *dormant* only, and not dead, since it revives at once when the Abeyance ceases to affect it.

Achievement of Arms :—a complete heraldic Composition, in which the Shield exhibits all its Quarterings, and its Impalement, together with its external accessories of Coronet, Supporters, Crests, Motto, &c. Any complete heraldic Composition may be entitled an Achievement of Arms.

Archbishop :—the highest Order in the English Church. The *Archbishop of Canterbury* is the first subject of the realm, next to the Princes of the Blood Royal. He is the “Most Reverend Father in God,” is Archbishop “by Divine Providence,” and is styled “Your Grace.” The Lord High Chancellor ranks next to the Archbishop of Canterbury, and then follows in the order of precedence the *Archbishop of York* : he is “by Divine Permission,” his style in all other respects being the same as his Grace of Canterbury. Of the two Irish *Archbishops of Armagh* and *Dublin*, the former is the Primate : their Graces rank immediately after the Archbishop of York. The wives of Archbishops and Bishops have no title, and take no rank from their husbands. See *Pall* and *Pastoral Staff*, in Chap. IX. ; and *Bishop* and *Mitre* in Chap. XIII.

Argent :—the Metal *Silver*.

Armory :—the Herald’s Science and Art, which is more generally entitled and recognized as HERALDRY. Also, a List of Names and Titles, to which their several Arms are attached and blazoned. See *Ordinary*.

Arms :—an heraldic composition, complete in itself, and now generally borne upon a shield.

Arms of Dominion :—the armorial insignia of a Sovereign Regnant, borne by him or her in right of the regal office and rank, and as the symbols of supreme authority and power. Such arms are also, by custom, held to be the arms of the country and the nation, as well as of the Sovereign. True Heraldry distinguishes these arms of Dominion from all other armorial ensigns, and it restricts them absolutely to the successive occupants of the throne. Thus, the Royal Arms are not to be

borne *without Difference*, even by the nearest relatives of the Sovereign; and no person whatever can rightly quarter these arms without some mark of Cadency. Princesses, indeed, frequently bear their paternal arms with no other Difference than a lozenge instead of a shield, and their own Coronet in place of the Crown; and this is a sufficient distinction while Princesses remain unmarried; as it is also sufficient that they should place their arms in the sinister half of a shield, in impalement with the arms of their husbands when they marry. In this manner, the arms of the sons and daughters of EDWARD III. are blazoned upon his monument in Westminster Abbey: the shield of each of the Princes, his sons, has its own proper Label for Difference; but the Princesses, the daughters of the King, have their arms impaled by the arms of their husbands, with no other difference than their position in the sinister halves of the shields. In our own times, Labels charged with distinct marks of Cadency have been assigned to the Princesses, as well as to the Princes of the Royal Family: see Chap. XIX., Section 7; see, also, Pl. XXXVI.

Armes Parlantes:—such armorial devices and compositions as fall under the definition of a *Rebus*. This is a modern distinction; and it does not indicate any profound appreciation of early Heraldry on the part of those who introduced and adopted it. Allusive or Canting Arms abound in early Heraldry; and if it were possible to trace every early shield to its actual origin, it would very probably be discovered that in some degree or in some circumstance *all* arms were *Armes Parlantes*. See *Rebus*, in this same Chapter.

Attainder:—absolute deprivation of every civil right and privilege, involving a transmission of the same fearful penalty, and a consequent forfeiture even of pure blood and descent, as well as of all hereditary claims. It was the weapon with which Treason, or what passed for Treason, used to be smitten down. Attainder required a Special Act of the Legislature, and it

held in force until revoked by the same process and authority. The effect, indeed, of the Act or "Bill of Attainder," was to place the accused person, *without trial*, in the position of a criminal who had been tried upon the Charge of Treason, and convicted upon regular evidence.

Augmentation :—an honourable addition to an heraldic Composition, which is distinct and complete in itself, and conveys emphatically a definite signification of its own: such as the *Union Device of the United Kingdom*, added as an "Augmentation of Honour" to the Arms of the Duke of WELLINGTON; see No. 614, Chap. XXVIII., Sect. 1. Complicated Augmentations, which assumed the condition of a series of quarterings, were granted by HENRY VIII. to his successive Consorts, for the purpose rather of heraldic display than of significant distinction, thus most seriously affecting the historic truthfulness and the independent authority of Heraldry in England: see Chap. XIX., Sect. 5.

Azure :—the Colour *Blue*.

Badge :—an heraldic Device, having a distinctive signification of its own, and borne *alone* without being charged upon a Shield: see Chap. XVII., Sect. 1.

Banner :—a *Square Flag*, emblazoned in the middle ages with a complete Coat of Arms, which was the distinctive Ensign of a *Knight-Banneret*, and also of the higher Orders of Military Chiefs. The *Roll of Caerlaverock* gives the Blazon of the Banners of the Princes, Nobles and Knights who were present at the Siege of that Border Stronghold in the year 1300, under the Royal Banner of EDWARD I. This term ought to be retained and used by us for the "Standards" of our Cavalry, and for the Flag that we style "the Royal Standard," which really is the "Royal Banner:" see Chap. XVIII.

Banneret, or *Knight-Banneret* :—a knight, who, for good service under the Royal Banner, was advanced by the King to a higher Order of Knighthood on the Field of Battle. From

that time he would be entitled to bear, and would be distinguished by a *Banner* instead of a *Pennon*.

Baron:—a *Husband*, the *Wife* in Heraldry being styled *Femme*.

Baron:—a Title and Rank of Nobility derived from the early days of English History, and in a peculiar manner associated with the memories of the olden time. It corresponds with the *Thane* of the Anglo-Saxons.

A Baron now holds the *lowest* Rank in the British Peerage. He is styled "My Lord," and is "Right Honourable." The Coronet of a Baron has *six large Pearls*, set separately upon a jewelled Circlet of gold, of which number *four* only are apparent in representations. The Cap is of Crimson Velvet, guarded with Ermine, and is surmounted by a gold Tassel. This Coronet, No. 254, was first granted by CHARLES II., before



No. 254.

whose time the Barons wore plain golden Circles. The Mantle, or Robe of State, is Scarlet, and has two Doublings of Ermine. See *Coronet*, and Pl. LXIV.

Baroness:—the wife of a Baron. She is styled "My Lady," and is "Right Honourable." Her Coronet is the same as that of her Husband.

Baronet:—an hereditary Rank, lower than the Peerage, instituted by JAMES I., A.D. 1612. Baronets, as originally created, were either "of Ulster," or "of Nova Scotia."

The armorial Ensign of the former is the *Badge of Ulster*,—*arg., a sinister hand, couped at the wrist and appaumée gu.*, No. 177,

Pl. IX., borne generally upon a small Shield of Pretence. The Scottish Baronets of Nova Scotia were authorized to augment their own Arms, either on a canton or in an inescutcheon at their pleasure, with the Arms of that Province,—*arg., on a saltire az., the Royal Arms of Scotland*. Supporters: Dexter,—*the Unicorn of Scotland*; Sinister,—*a savage Man ppr.*; Crest,—*two hands conjoined, the one naked, the other armed in mail, a laurel-branch and a thistle issuing between them*; Motto,—*“Munit hæc, et altera vincit.”* In practice, the external accessories were and are generally omitted. By a grant from CHARLES I. the Nova Scotia Baronets are entitled to wear upon an oval Badge, pendent from an orange ribbon, the Arms of *Nova Scotia* (as above), without the Supporters or Crest, the Badge itself being ensigned with an Imperial Crown, and encircled with the Motto,—*“Fæx mentis honestæ gloria.”* All Baronets now are “of the United Kingdom.”

Basinet:—a Close-fitting steel covering for the head. See *Helm*.

Bath, Order of the:—see Chap. XX.

Bath:—see *Herald*.

Bearing:—any heraldic Device or Figure, or a complete Coat of Arms.

Bishop:—the Bishops in number are twenty-one for England, four for Wales, ten for Ireland, one for Sodor and Man, and forty for the Colonies. The Bishops of England and Wales are all PEERS SPIRITUAL of Parliament, except always the Bishop last consecrated. Also the Irish Prelates are Spiritual Peers alternately, four in each session of Parliament. The Bishop of LONDON is always a Privy-Councillor, and therefore is “Right Honourable.” He has precedence of all his Brethren. Next in Order are the Bishops of DURHAM and WINCHESTER. The others rank according to seniority of Consecration. All the Bishops are “Right Reverend Fathers in God,” and Bishops “by Divine Permission.” They are styled: “My Lord Bishop.”

Archbishops and Bishops impale their own Arms with the Arms of their See, the latter being placed to the dexter. They have no Supporters, Crest, or Motto, but they ensign their Shields with their Mitres. The Arms of CANTERBURY, are : *Az., a Crozier or, the Cross-head arg., surmounted by a pall of the last, fimbriated and fringed gold, and charged with four crosses patée-fitchée sa.* In No. 255, Pl. XIV., these Arms impale KEMPE, *gu., three garbs within a bordure engrailed or*, for JOHN KEMPE, Archbishop of Canterbury, Cardinal and Lord High Chancellor, who died A.D. 1454. The Arms of the See of YORK, are, *Gu., two keys, in saltire, arg. : in chief, a Royal Crown or.* The Arms of LONDON are, *Gu., two swords, in saltire, arg., pommels or* : those of DURHAM are, *Az., a Cross cantoning four lioncels ramp. or* : and those of WINCHESTER are,—*Gu., two keys, addorsed, in bend, the uppermost argent, the other or, a sword interposed between them, in bend sinister, of the second, hilt and pommel gold.* See *Mitre*, and *Pastoral Staff* ; also see Chap. XXI.

Blazon and Blazonry :—the description and also the representation of any heraldic device, figure, or composition, in accordance with the principles and the practice of Heraldry.

Blue Mantle :—see *Herald*.

Cadency :—that heraldic distinction of the several members of the same family, or of the collateral branches of the same house, which is indicated by some Device specially adopted and borne for that purpose : see Chapters XV. and XVI.

Cadet :—a junior member or branch of a family.

Canting Heraldry :—see *Armes Parlantes*.

Cardinal's Hat :—is low in the crown, with a broad brim, and of a scarlet colour, with two long pendent cords, curiously knotted and intertwined and tasselled. It appears above certain shields of arms of the mediæval hierarchy.

Clarenceux :—see *Herald*.

Coat of Arms :—a complete and distinctive heraldic composition. The expression is evidently derived from the mediæval

MISCELLANEOUS CHARGES.
INANIMATE OBJECTS AND ANIMATE BEINGS.

CHAPTERS X, XI, XII, XIII & XIV

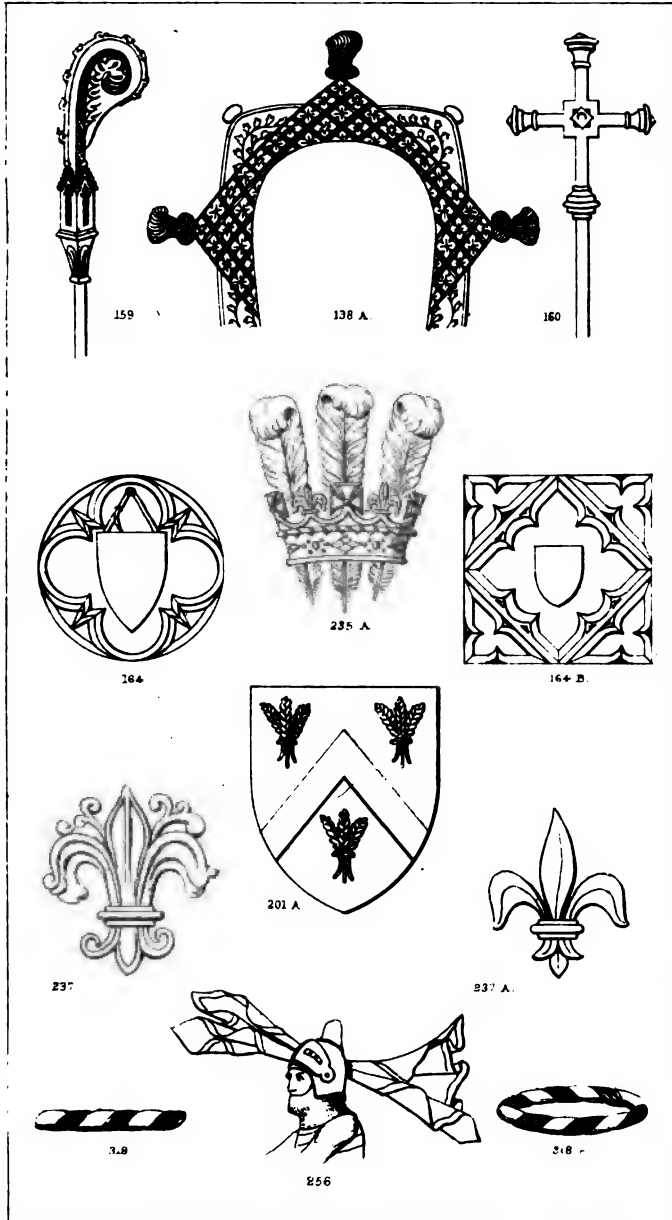


Plate XV

usage of embroidering the armorial insignia of a noble or knight upon the surcoat, jupon, or tabard which he wore over his armour.

Collar :—an Ornament to be worn about the neck, and indicative of certain rank, office, and position. See Chap. XX.

College of Arms :—see *Herald*.

Colours :—Naval and Military Flags. The term is now used, not only in a general acceptation, but also specifically to distinguish the Flags of the Infantry from those (styled "Standards") of the Cavalry. Shakespeare uses the word "Colours" to denote Military Flags. See Chap. XVIII.

Coins :—the Heraldry that may be learned from both British and Foreign Coins is of the utmost value, since it is always historically correct, and moreover it invariably exemplifies contemporary heraldic feeling and usage. See Chap. XXIV.

Compounded Arms :—Arms formed by the Combination of two or more distinct bearings, in such a manner as to produce a single composition. This process has been adopted only in rare instances (as in the *Union Flag* of England, Nos. 63, 64), since the introduction of systematic Marshalling by Quartering. See Chap. XIV.

Coronet :—the Ensign of Princely and Noble Rank, corresponding in its own degree with the Crown of a Sovereign Regnant. The Coronets of the Peers of England are worn by them on the occasion of the Coronation of their Sovereign. They all, in comparatively modern times, have been made to enclose a Cap of crimson velvet, lined with ermine, and surmounted by a tassel of rich gold bullion. Coronets, as insignia of Nobility, were evidently in general use by the Nobles of England in the reign of EDWARD III., but they did not assume their present (or, indeed, any) distinctive characteristics until a period much nearer to our own times. See *Prince, Duke, Marquess, Earl, Viscount, Baron*, and *Crest*, in this Chapter.

The examples of Coronets, represented in Nos. 254, 276, 281, 302, and 317, and also in Nos. 564, 565, and 566, in Pl. XLI., are drawn in accordance with the commonly accepted forms of these symbols. A more artistic style of design, however, which is in better keeping with true heraldic feeling, is beginning to prevail in such representations of Coronets as enjoy the highest approval. Coronets of this order, based upon the beautiful design of the Crown that encircles the head of the effigy of EDWARD II. at Gloucester, No. 550, are sketched in Pl. LXIV.

Contoise :—a scarf, worn loose and flowing, attached to the helm with the crest, but discontinued after the middle of the fourteenth century. A singularly characteristic example occurs in the monument of AYMER DE VALENCE, at Westminster; No. 256, Pl. XV.

Count, or *Compte* :—in Latin, “Comes,” a Continental title and rank of Nobility, corresponding with that of “Earl.” The Coronet is set round closely with small pearls, slightly raised, and it has no Cap.

Countess :—the title and rank of the Wife of an Earl, and also of a Count. An English Countess is “Right Honourable;” she is styled “My Lady;” and her Coronet is the same as that of her husband.

Courtesy, Titles of :—certain nominal degrees of Rank, that are conceded by Royal Grace, and sanctioned by prevailing usage, to some of the children of the Peers. The term is especially applicable to the “Second Titles” of their Fathers, that are thus borne by “Courtesy” by the eldest sons of Dukes, Marquesses, and Earls.

Crest :—a figure or device, independent and complete in itself, worn by the Knights of the middle ages upon their helms and basinets. Crests are exclusively the heraldic insignia of men. See Chap. XVII., Section 2.

Crest-Coronet :—see Chap. XVII., Section 2.

Crest-Wreath :—see Chap. XVII., Section 2.

Crown :—the Imperial, of Great Britain. See Chap. XIX., Section 6.

Crowns Foreign :—see Chap. XXXII.

Crown :—when borne as a charge, a Crown generally is drawn after the form of the crest-coronet, No. 257 A. The arms of St. EDMUND, one of the most popular national Saints of mediæval England, in the Caerlaverock Roll associated with the ensigns of St. GEORGE and St. EDWARD, are,—*azure, three crowns, two and one, or* ; No. 271, Pl. XIV. This Shield appears on the monument of Prince EDMOND PLANTAGENET, of Langley, at King's Langley, in Hertfordshire. Three similar crowns on a field gules constitute the arms of the See of ELY.

Certain varieties and modifications also of ancient Crowns are in use as heraldic accessories, and sometimes they are borne as charges in modern Heraldry. The *Mural Crown*, No. 272, a circle of gold embattled, is associated with military success



No. 272.



No. 273.

in sieges: it is borne, as a crest of augmentation, with other devices, by Sir EDWARD KERRISON ; and, as both crest and charge, by the Baron SEATON. The *Naval Crown*, No. 273, borne by Earl NELSON, as a similar crest, and by Sir GEORGE PARKER as a charge, is formed by the alternate sterns and masts of ships set upon a golden circle, and significantly declares its own peculiar meaning. The *Crown Vallery*, No.



No. 274.



No. 275.

274, borne with his crest by Sir MATTHEW BARRINGTON, refers to the forcing an enemy's entrenched camp, and is formed of small palisades placed upon a golden circle. The *Radiated* or *Eastern Crown*, called also the *Antique Crown*, No. 275, borne as both crest and charge by the Earl of SEAFIELD, the late lamented Sir JAMES OUTRAM, and Sir JOHN LAWRENCE, has its rays pointed, in which respect it differs from the heraldic *Celestial Crown*, which has each of its rays charged with a star.

Crozier :—the Cross-headed Pastoral-Staff of an Archbishop, which is borne as a Charge in the Arms of the Sees of *Canterbury*, *Armagh*, and *Dublin*. Characteristic examples occur in the Brasses to Archbishops DE WALDEBY, 1397, Westminster, No. 160, Pl. XV., and CRANLEY, 1407, New College, Oxford; *Pier* in the Brass to Dean THOMAS NELOND, Cowfold, 1443; and in 1453 the Monument of Archbishop WARHAM, 1532, at Canterbury. *no cross* The effigy of Archbishop WALTER GREY, 1255, in his noble Monument at York, has a staff with a crook-head of beautiful foliage. See *Pastoral-Staff*, Chap. IX., and No. 159, in Pl. XV.

Dalmatic :—a robe of state worn by both Sovereign Princes and by the Mediæval Hierarchy. It was also the distinctive vestment of a Deacon. It has rather wide sleeves, and it hangs loosely about the person, being open at the sides at the lower part. It is exemplified in all episcopal effigies, and is represented immediately below the chesuble. It occurs in royal effigies, and is shown most clearly in the effigy of HENRY IV., at Canterbury.

Diaper :—a surface pattern, which simply imparts a decorative character, without assuming the distinctive attributes of a charge. See Chap. VIII.

Difference :—a figure or device introduced into heraldic compositions, for the purpose of distinguishing several persons who bear the same arms. See Chapters XV. and XVI.

Dimidiation :—the original method of *Impalement*, effected by mutually dividing the two shields per pale, and by forming the compound shield from the union of the *Dexter-half* of one of the divided shields with the *Sinister-half* of the other. See Chap. XIV.

Dividing Lines :—see Chap. III.

Doubling :—the lining of a robe: also any enrichment of a robe or mantle by means of ermine or other rich material.

Duke :—next to the Princes and Princesses of the Blood Royal and to the four Archbishops of England and Ireland, the *highest* order and rank of the British Peerage.

This title was introduced by EDWARD III., A.D. 1337, when he created his son PRINCE EDWARD, the BLACK PRINCE, DUKE OF CORNWALL. The *second* of the English Dukes was HENRY PLANTAGENET, Earl of LANCASTER, DERBY, and LEICESTER, and Count of PROVENCE, who was created Duke of LANCASTER, A.D. 1351. A Duke's coronet, as now worn, has *eight strawberry-leaves* of a conventional type, set upon an enriched circle of gold, the cap (if a cap be worn) being of crimson velvet, with a golden tassel and guarded with ermine; in representations, five only of the leaves are shown, No. 276. The opinion is prevalent that



No. 276.

this distinctive form of coronet appears for the first time, placed upon the basinet of PRINCE JOHN PLANTAGENET, of Eltham, Earl of CORNWALL, in his effigy at Westminster, A.D. 1336. That there is no foundation for such an origin of the Ducal Coronet

is evident from the effigy itself. The decorations of the head-piece and of the rest of the armour are precisely the same, and they are also identical with similar decorations that appear in other effigies of about the same date. The basinet of PRINCE JOHN, No. 277, Pl. XVI., however, evidently was once encircled by a plain narrow fillet, which is not the case in any other instance, so far as I am aware. In the effigy at York, of the nephew of JOHN of ELTHAM, Prince WILLIAM, second son of EDWARD III., who was born A.D. 1336, and died in childhood, the head has the long and flowing hair encircled by a jewelled fillet, represented in No. 278. The effigy of the BLACK PRINCE himself, A.D. 1376, at Canterbury, exhibits on the basinet what may possibly have been the prototype of the Duke's strawberry-leaf coronet, No. 279. From the jewelled circle that encompasses the basinet there rise sixteen leaves, with a second series of the



No. 279 B.

same number and much smaller size alternating with the larger ones. These leaves differ very slightly from those that are carved upon the armour of JOHN of ELTHAM, and they are in exact accordance with a favourite form of decorative foliage in general use when the effigy was executed. In Nos. 277 A, and 279 A, Pl. XVI., I have given enlarged representations of por-

DUCAL CORONETS. BASINETS
& CREST WREATHS.

CHAPTERS XIV & XVII

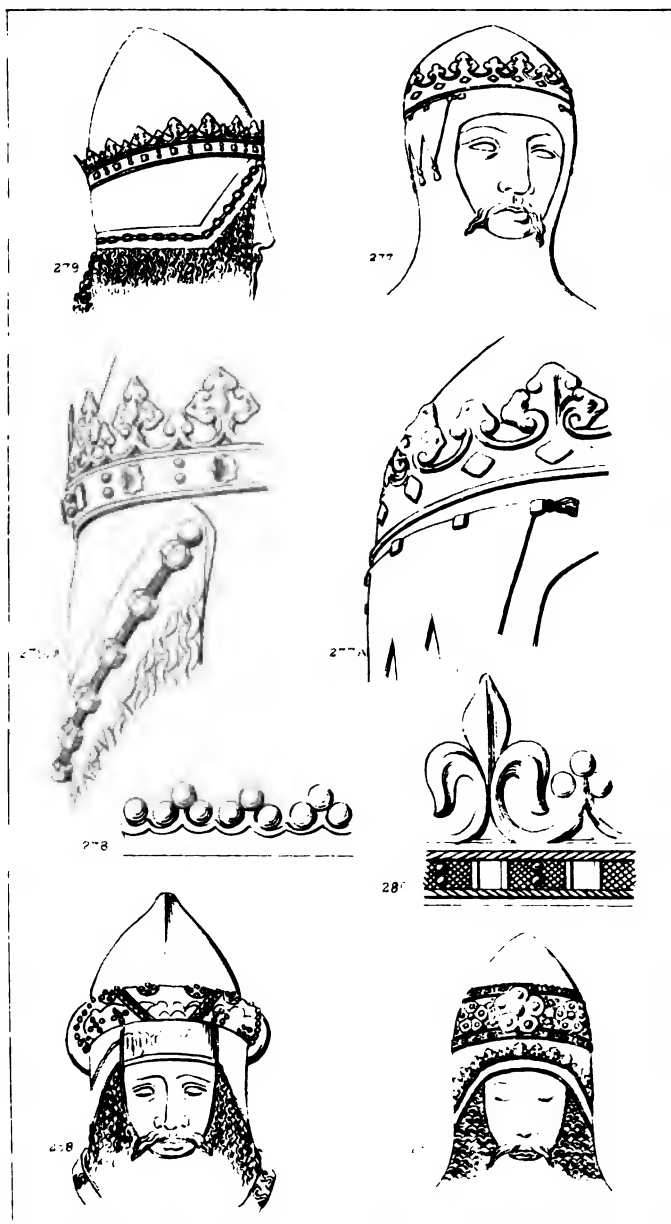


Plate XVI

tions of the basinet of the two Princes, in order to show more plainly the details of their enrichment. No. 279 B shows the basinet of the BLACK PRINCE, with its coronet and camail, as seen from the front. LIONEL PLANTAGENET, Duke of CLARENCE, who died A.D. 1368, in his will bequeathed "*Two Golden Circles*," with one of which he states that he himself had been "created a Duke," while with the other his elder brother, the BLACK PRINCE, had been "created a Prince." It would seem that for a while the coronets of both Dukes and Earls were decorated rather after an arbitrary taste, than in accordance with any established rule. Indeed, more than a century after the death of the BLACK PRINCE, the effigies of JOHN DE LA POLE, K.G., Duke of SUFFOLK, and his wife ELIZABETH PLANTAGENET, sister of EDWARD IV., have Coronets, No. 280, Pl. XVI., of *Fleurs de lys*, alternating with clusters of three small balls. Possibly, the *Fleurs de lys* here may denote the Lady to have been a Princess. See *Coronet*, and Pl. LXIV.

The Latin equivalent of Duke is "Dux." A Duke is styled "Your Grace," and he is "Most Noble;" all his sons are "Lords," and all his daughters "Ladies;" but his eldest son bears his father's "second title," and accordingly he ranks as a Marquess, and generally bears that title. See Chap. XXVII.

The Mantle or parliamentary robe of a Duke is scarlet, and it has *four* doublings of ermine. There are twenty English Dukedoms, seven Scottish, and one Irish.

Ducal Coronet, or *Crest-Coronet*:—see Chap. XVII., Section 2.

Duchess:—the wife of a Duke. She is styled "Your Grace," and is "Most Noble." Her Coronet is the same as that of her husband.

Earl:—a title and rank of Nobility, in Latin "*Comes*," now the *third* in the order of the British Peerage, but the highest title and rank of the English Nobles "*post conquestum*" until the year 1337, when the BLACK PRINCE was created DUKE OF CORNWALL. The "Earl" of England was identical with the "Compte" or

"Count" of France; and while Norman-French was in use in this country, the English "Earls" were styled "Counts" in England as well as on the Continent. These powerful Barons succeeded to the *Thanes* of the Saxons, their own peculiar title being of Danish origin.

An Earl is "Right Honourable," and is styled "My Lord." His eldest son bears his father's "second title," and therefore is generally styled "Viscount;" his other sons are "Honourable," but all his daughters are "Ladies." See Chap. XXVII.

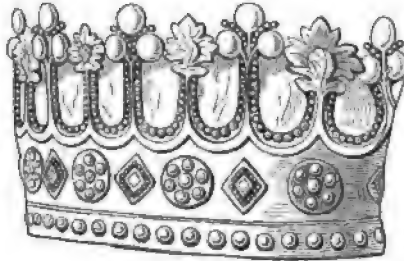


No. 281.

The Coronet of an Earl has *eight* lofty rays of gold rising from a golden circlet, each of which upon its point supports a large pearl; also between each pair of rays, at their bases, there is a golden strawberry-leaf. In representation, *five* of the elevated pearls and *four* of the leaves are apparent; No. 281. The cap is the same as in the other Coronets. The scarlet parliamentary robe has *three* doublings of ermine. See *Coronet*, and No. 281 A, Pl. LXIV.

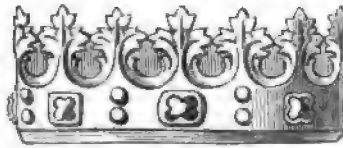
In the monumental effigies of noble personages which yet remain from the middle ages, there are many highly interesting examples of the varieties of Coronets worn by the Earls of those days and their Countesses, before this Coronet had assumed its present definite and fixed character. I must be content to refer to a few examples only. The Crest of RICHARD BEAUCHAMP, Earl of WARWICK, No. 265, Pl. XLI., A.D. 1439, in his effigy at Warwick, rises from a plain circlet that is surmounted by a

series of pearls slightly raised, but without any strawberry-leaves. The Earl and Countess of ARUNDEL, at Arundel, early in the fifteenth century, have remarkably rich Coronets, No. 282: the Earl's has a series of leaves and of clusters of



No. 282.—Coronet of THOMAS FITZALAN, Earl of ARUNDEL : A.D. 1445.

three small balls alternating, all of them being equally raised to a considerable height; the Coronet of the Countess differs in having the raised groups set alternately with single balls that are less elevated. Later in the century, A.D. 1487, another Earl and Countess of ARUNDEL have Coronets, No. 283, formed entirely of the conventional architectural leaves of the period.



No. 283.

Similar leaves, no less than thirteen in number, rise to a slight and uniform elevation along the front of the ample Coronet, No. 284, Pl. XLI., of ISABEL PLANTAGENET, Countess of ESSEX, in her Brass at Little Easton in Essex, A.D. 1483. And, once more, at Hever in Kent, A.D. 1536, the Brass to Sir T. BOLEYN, K.G., Earl of WILTSHIRE and ORMONDE, represents the maternal grandfather of Queen ELIZABETH in the Insignia of the Garter

and wearing a rich Coronet, the circle of which is set with small pearls, not raised, and in contact, and so numerous that upwards of twenty are displayed ; No. 285, Pl. XLI.

Ermine :—
Ermines :—
Erminois :—

} Heraldic *Furs*. See Chap. IV.

Escutcheon :—an Heraldic Shield. See Chap. III.

Escutcheon of Pretence :—a small Shield charged upon the Field of another Shield ; as in Nos. 388 f and 388 g, Pl. XXVII.

Esquire :—a title of honourable distinction, in rank below that of Knight. Esquires are personal companions and attendants of the Knights of the Orders of Knighthood : such are the Esquires of the Order of the Bath, who have their stall-plates in Westminster Abbey. Amongst other Esquires are all attendants upon the Person of the Sovereign : all eldest sons of Baronets and Knights : all eldest sons of the younger sons of Peers : all persons holding commissions direct from the Crown, but not being of rank lower than Captain : all Royal Academicians, and Barristers-at-Law : also all Bachelors of Law and Physic and Masters of Arts. See Chap. XXVII.

Femme :—the *Wife*, as distinguished from the *Baron* her *Husband*.

Fesse-Point :—the central point of a Shield. See Chap. III., No. 8 m.

Field :—the surface of a Shield or of its Parts, or of any Charge or Object.

Furs :—see Chap. IV.

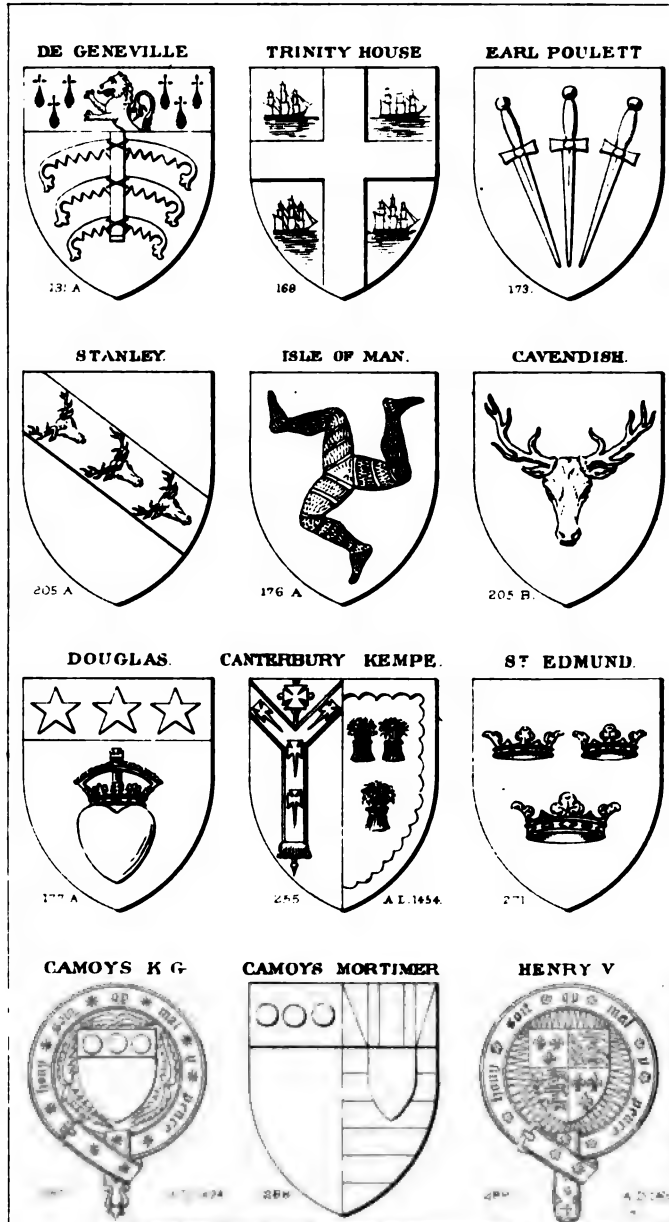
Garter :—the most celebrated Order of European Knighthood. See Chap. XX., Section 7.

Garter :—see *Herald*.

Garter :—a strap or riband, fastened with a buckle in such a manner as to form a circle, and having the end depending. Such a Garter may be of any tincture, and it may be assumed for the purpose of being charged with any motto. It was known

SHIELDS OF ARMS.

CHAPTERS X XI XII XIV XV & XXVI



to Heralds, and in use as an heraldic device, before the institution of the Order.

The *Garter of the Order* is azure, bordered with gold, and having a golden buckle and appendages. In letters of the same precious metal it is charged with the motto,—HONI: SOIT: QUI: MAL: Y: PENSE. Since the year 1350, this Garter has occasionally been placed about the SHIELD OF ENGLAND, as in No. 286, which represents the arms of EDWARD III. as they are blazoned upon his monument; the Garter and Motto, however, are added to the shield of arms, for it is a very singular circumstance that none of the insignia of the Order appear in the monuments of either EDWARD III. or the BLACK PRINCE. The Garter of the Order also encircles the shield of arms of every Knight of the Order. A shield thus gartered appears in the fine Brass to the Baron CAMOYS, K.G., A.D. 1424, at Trotton in Sussex. This Brass also exemplifies the heraldic usage which restricts the knightly ensign of the Garter to the shield of the Knight himself. Accordingly, above the heads of both Lord and Lady CAMOYS, on either side of the two compartments of their double canopy, are two shields; of which one is charged with CAMOYS only, or, on a chief gu., three plates, and is gartered, No. 287, and the other bears CAMOYS impaling MORTIMER, No. 288, Pl. XIV. The two shields represented in Nos. 287 and 288 show the relative sizes of the originals. In the effigy of Lord CAMOYS, the Garter is adjusted about the left leg, as in No. 288 A, Pl. XLIII. The canopy of the Brass at Constance Cathedral to ROBERT HALLAM, Bishop of Salisbury, A.D. 1417, is enriched with a gartered shield of the Royal Arms, No. 289, Pl. XIV.; the Fleurs de lys are three in number, and the shield is environed with rays: again, at Magdalene College, Oxford, the shield of the Founder, WILLIAM DE WAYNFLETE, Bishop of Winchester, as Prelate of the Garter, is encircled by this ensign of the Order. Many admirable examples of the adjustment of the insignia of the Garter occur in monu-

mental effigies: as in that of RICHARD BEAUCHAMP, Earl of Warwick, 1439; of Sir R. HARCOURT, at Stanton Harcourt, 1471; of JOHN DE LA POLE, Duke of Suffolk, No. 290, Pl. XLIV., at Wingfield, 1431; and of Sir THOMAS BOLEYN, at Hever, 1536. The Mantle is represented in all these examples, except the first. Sir THOMAS BOLEYN also wears the Collar of the Order. Sir R. HARCOURT wears the Yorkist Collar of the Suns and Roses, having the white Lion of the Mortimers as a pendent; No. 291, Pl. XLIV.: and, what is remarkable, in her effigy, Lady HARCOURT wears the Garter of the Order buckled about her left arm, No. 292, precisely as it is worn by HER MAJESTY THE QUEEN. See Chap. XX., Section 7.

Garter-Plate:—see *Stall-Plate*.

Gonfannon:—a Flag suspended from a transverse bar attached to a staff, and commonly swallow-tailed at the “fly,” as in No. 293, Pl. XXIX.

Grand Quarters:—the primary sections of a quartered Shield. See Chap. III., No. 16.

Gules:—the Colour *Red*.

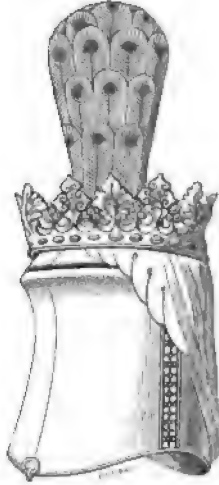
Hatchment:—the Armorial Bearings of a deceased person, usually enclosed within a black lozenge-shaped frame, and placed upon a house-front. When a Hatchment is erected on the death of a Husband, the *Dexter* half of the Field of the Hatchment itself is *Sable*, the *Sinister* being *Argent*. On the death of a Wife, this order of the Tinctures is reversed. The Whole of its Field is *Sable*, when a Hatchment bears the arms of a Widower, a Widow, or an Unmarried Person. In the blazoning of Hatchments all the rules of Marshalling are to be carefully observed. The Tinctures, Argent and Sable, of the Field of Hatchments will require to be thoughtfully adjusted, when there are many quarterings and other heraldic combinations. See Chaps. XIV. and XXX. It is customary to place on a Hatchment some brief legend of a religious character, in place of the Motto of the deceased.

Helm, Heaume, or Helmet:—the defence for the Head. In the middle ages, the Knights wore a second Helm of ample dimensions and great strength when in actual action, whether in the Field or the Lists. This great Helm was commonly made to rest upon the shoulders, and was secured to the Knight's person by a chain, as in the Brass to Sir R. DE TRUMPINGTON. In monumental effigies the great Helm frequently forms a characteristic pillow for the head of the deceased warrior, and it is adorned with its *Crest, Wreath, and Mantling*. Occasionally, after the year 1425, the smaller Helm is similarly used, and the effigy has the Head uncovered. Beneath the great Helm the head was protected by a *Coif of Mail*, and sometimes also by a species of close-fitting steel cap. A small Helm, known as a *Basinet*, was introduced early in the fourteenth century, from which a Tippet-like defence of Mail, called the *Camail*, hung down and covered the neck and shoulders. The Basinet and Camail of the BLACK PRINCE are shown in No. 279 B, p. 102; see also other examples in Pl. XVI. The Camail was superseded by a Gorget of plate about the year 1408.

Modern Heralds place the Helm, as an accessory, above a shield of arms, and they have both introduced fanciful and singularly unbecoming forms of Helms, and have adopted absurdly complicated rules for their disposition. Such rules were altogether unknown in the palmy days of early Heraldry, and they might be advantageously dismissed from the heraldic usages of our own times. No. 264, and Nos. 611, 612 in Pl. XLV., represent such Helms as might be uniformly introduced into all modern Achievements of Arms. No. 264 is the Helm of Sir EDWARD DE THORPE, A.D. 1418, and Nos. 611 and 612 are severally the Helms of the BLACK PRINCE, at Canterbury, and of RALPH, Lord BASSETT, K.G., upon his Garter-Plate. See Chap. XVII., Section 2. The rules at present generally observed are as follows: The Helm of the Sovereign to be of

Gold, and to stand *affrontée*, being guarded with *six Bars*, No.

294. The Helm of Princes and Nobles to be of Silver, decorated



No. 264.—Helm, Crest, &c., of Sir E. DE THORPE.

with Gold; to stand *in profile*, and to show *five Bars* only,

No. 295. The Helm of Baronets and Knights to be of Steel,



No. 294.



No. 295.

adorned with Silver, and to stand *affrontée*, having the *Vizor raised* and *without Bars*, No. 296. The Helm of Esquires and Gentlemen to have the *Vizor closed*, and to stand *in profile*, No. 297.

Heralds :—the Officers who preside over the Modern

HERALDRY of England, and who derive both their titles and their official duties from times long passed away, as their



No. 296.



No. 297.

predecessors of the middle ages were themselves officially the descendants and representatives of the Royal Messengers and Ambassadors of Antiquity.

The exclusive privilege of deciding officially respecting Rights of Arms and Claims for Descent was bestowed upon the Heralds by EDWARD III., and about the year 1425 they were regularly constituted a *Corporate Body*. Their official residence, situated between St. Paul's Cathedral and the Thames, stands upon the site of Derby House, which was given to them by MARY and PHILIP, and was afterwards destroyed in the Great Fire.

The COLLEGE of ARMS, or HERALDS' COLLEGE, as at present constituted, consists of *Three* KINGS-OF-ARMS, entitled *Garter*, *Clarenceux*, and *Norroy*; of these *Garter* is the Chief, and *Clarenceux* and *Norroy* have jurisdiction severally to the South and North of the Trent: of

SIX HERALDS, entitled *Windsor*, *Chester*, *Lancaster*, *Somerset*, *York*, and *Richmond*: and of Four PURSUIVANTS, *Rouge Croix*, *Rouge Dragon*, *Bluemantle*, and *Portcullis*.

There is another KING-OF-ARMS, styled *Bath*, or *Gloucester*, who has not a place in the Heraldic Chapter, whose jurisdiction extends to the Principality of Wales. There are also two other Heraldic "Kings"—LORD LYON, for Scotland, and ULSTER, for

Ireland. The **KINGS-OF-ARMS** have a *Crown* composed of *sixteen oak leaves*, No. 298, Chap. XXI., set erect upon a golden circle, *nine* of which leaves appear in representations. The Crown encloses a Cap of crimson satin turned up with *Ermine*, and it is surmounted by a golden *Tassel*; and on the Circle itself is the Legend, *Miserere mei Deus secundum magnam misericordiam tuam*. The Herald Kings also have their own official Arms, which they *impale on the dexter side* with their paternal Arms. See Chap. XXI.

The Official Habit of all the Heralds is a *Tabard*, or sleeved Surcoat, upon which the Royal Arms are emblazoned, the Blazonry being repeated on the Front, Back, and Sleeves. All the Heralds also wear, as part of their Official Insignia, the Lancastrian *Collar of SS*. See *Tabard*, in this Chapter, and Chap. XX.

At the Head of the whole Heraldic Brotherhood, having his high Commission direct from the Sovereign, is the **EARL MARSHAL OF ENGLAND**. This Office is held by the Duke of **NORFOLK**, and it is hereditary in his family. The Arms of his Grace quarter the hereditary Insignia of **HOWARD**, **BROTHERTON**, **WARREN**, and **MOWBRAY**, and behind the Shield, crossed in saltire, are *two Marshal's Staves* or, *enamelled at the ends sable*; No. 229, Chap. XXVII. For the blazon of the Arms of the Heralds' College, see Chap. XXI., Section 7, and the Example, No. 602, at the commencement of Chap. XXVI. The Heralds of Scotland, in addition to the "Lord Lyon," are entitled, *Islay*, *Rothesay*, *Marchmont*, *Albany*, *Ross* and *Snowdon*, with six Pursuivants.

The present duties of Heralds comprise Grants of Arms; the Tracing and Drawing up of Genealogies; the Recording Arms and Genealogies in the Registers of the Heralds' College; recording the Creation and Succession of Peers and others, with all similar matters, including the Direction of Royal Pageants and Ceremonials.

Honor Point :—see Chap. III., and No. 8 L.

Hospitallers :—see Chap. XX.

Illumination :—for a full and most satisfactory notice of this beautiful Early Art, now happily revived, I must refer to the “Manual of Illumination,” by my lamented friend, Mr. J. J. LAING, published by Messrs. Winsor and Newton: see Chap. XXV.

Impalement :—the vertical division of a Shield into two or more equal parts, and the placing two or more distinct Coats of Arms severally in those parts. This is the prevailing arrangement for uniting the arms of a Husband and a Wife. In the Impalement of a *Bordure*, that Subordinary now is always *dimidiated*—that is, the *Bordure* does not extend to the *impaled side of the Shield*. It is the same also with an *impaled Tressure*. See *Dimidiation*, and Chap. XIV.

Jousts :—tournaments.

Jupon :—a Short Surcoat fitting the person, without sleeves, worn over their armour by the Nobles and Knights of the Middle Ages, from about A.D. 1360, to about A.D. 1405. The Jupon was generally of rich materials, and emblazoned with the heraldic insignia of the wearer; it was also almost invariably invected or jagged at the bottom. Amongst very many others, fine examples exist in the Effigies of the BLACK PRINCE, at Canterbury, and of the Earl of WARWICK (a Brass, A.D. 1401), at St. Mary's, Warwick. The Surcoats represented in the Effigies of JOHN DE HASTINGS, Earl of PEMBROKE, No. 338, Pl. XXI., and of HENRY PLANTAGENET, Duke of LANCASTER, No. 488 A, Pl. LXIII., both from the Brass at Elsyng in Norfolk, are somewhat longer than the Jupon.

King-at-Arms :—see *Herald*.

Knight :—in Latin, “Eques;” a mounted Warrior, who in the Middle Ages was a man of military rank, entitled to bear a *Pennon* and a *Shield of Arms*, and further distinguished by his *Golden Spurs*. When used alone, the term now denotes a rank somewhat resembling that of a Baronet, except in the

important particular that it is not hereditary. *The Orders of Knighthood* of our own day, like those of the days of Mediæval Chivalry, are *Fraternities of Honour* : see Chap. XX.

Knight-Banneret :—see *Banneret*.

Lambrequin :—see *Mantling*.

Lists :—enclosed spaces for holding Tournaments.

Livery Colours :—colours adopted by certain eminent personages and families, for various decorative uses: as, *scarlet and white*, by the PLANTAGENETS; *blue and white*, by the LANCASTRIANS; *blue and crimson*, by the House of YORK; *white and green*, by the TUDORS; *gold and scarlet*, by the STUARTS, &c.

Maintenance, Cap of :—also called a *Chapeau of Estate*, was an early symbol of high Dignity and Rank. It appears supporting the Crest of the BLACK PRINCE at Canterbury, No. 263, Pl. XXVI. This Cap is still retained in use, and is occasionally placed beneath modern Crests in place of the customary Wreath. In form, the Cap of Maintenance somewhat resembles the modern Scottish “Glengary,” but it is made of Crimson Velvet, and guarded with Ermine; No. 133 A, Pl. VIII.: see also No. 520, Pl. XXX.; No. 267, Pl. XXVI., and Nos. 451, 521, Pl. XLI.: also No. 199 A, p. 62.

Mantle :—a long and flowing Robe, worn in the Middle Ages over the armour. The Mantle also constitutes an important part of the official Insignia of the Knightly Orders. See Chap. XX. In the Middle Ages, Ladies of Rank wore similar Mantles, and in many instances they were decorated with heraldic charges, in which case the Mantle generally bore either the Impaled Arms of the Lady and her Husband, or her Husband's Arms only. Numerous examples exist in Monumental Effigies; as in the Brass at Enfield, A.D. 1446, to Lady TIPTOFT, No. 300, Pl. XVII.: in this instance, however, the Mantle is charged with the impaled arms of the father and the mother of the wearer, EDWARD Baron CHERLTON of POWYS, and ALIANORE HOLLAND.

MARSHALLING.

CHAPTER XIV



PLATE XVII

Effigy of Lady Tiptoft, with the Shields of Tiptoft & Powys.
from the Brass. A.D. 1446. at Enfield, Middlesex.

See page 143.

Mantling, or *Lambrequin* :—a small Mantle, generally of crimson velvet or silk and lined with ermine, with tassels, attached to the Basinet or Helm, and hanging down over the shoulders of the wearer. In Heraldry, the Mantling is often so adjusted that it forms a background for the Shield and its accessories, and thus with them it constitutes an *Achievement of Arms*; No. 523, Chap. XVII.: or, it simply hangs in such a manner as to cover the back of the Helm, as in No. 301, Pl. I., the Achievement of Sir JOHN HARSYCK, A.D. 1384, at Southacre, Norfolk; the Arms are, *or, a chief dancettée az.*; and the Crest is, *a panache of turkey's feathers sa., rising out of a hoop or*: see also No. 612, Pl. XLV., and No. 264, p. 110. Another early example of a Mantling appears in the Brass to Sir HUGH HASTINGS, A.D. 1347, at Elsyng, Norfolk. The Knightly Mantling being necessarily much exposed, was constantly cut and torn in the mêlée; this is indicated by the jagged edges and irregular form given to their Mantlings by Heralds.

In No. 408, the Mantling of JOHN DAUBYGNÉ, A.D. 1346, is arranged after a peculiarly graceful manner. This example illustrates the usage, prevalent in both the fourteenth and fifteenth centuries, of differencing Mantlings with the same Charges that mark Cadency in Shields of Arms. This Mantling is *semée of mullets*. See Nos. 405, 406, 407, Pl. XXVIII. The Mantling of GEORGE PLANTAGENET, K.G., Duke of CLARENCE, is *semée of the white roses of the House of York*, No. 451, Pl. LI. (Garter-Plate). No. 450, also in Plate LI., represents two portions of the Mantling of HENRY BOURCHIER, K.G., Earl of Essex, who died in 1483; here the crimson mantling itself is *billettée, or*, and the lining is *semée of small water-bougets, sable*; (Garter-Plate, and Brass at Little Easton in Essex). The Mantling of JOHN BOURCHIER, K.G., Lord BERNERS (died 1449), is also *billettée*, and its lining is *semée alternately of Bouchier-knots and water-bougets*; No. 450 A., Pl. LXV. Sir R. HARCOURT, K.G., has his ermine-lined Mantling *semée of quatre-*

foils, (Garter-Plate). The Mantling of RICHARD WIDVILLE, K.G., Earl RIVERS, the father-in-law of EDWARD IV., is *semée of trefoils*; No. 450 B. WILLIAM, Lord HASTINGS, K.G. (executed by RICHARD III.) has his Mantling adorned with sprigs of flowers: JAMES, Earl DOUGLAS, the first Scottish K.G., has both his Mantling and the Cap of Maintenance which supports his Crest adorned with slips of leaves and flowers: and the Mantling of JOHN, Lord BEAUMONT, K.G. (A.D. 1397), like the field of the Beaumont shield, is *semée de lys*, the lining being ermine; No. 450 c., Pl. LXIV. (Garter-Plates). And, once more, HENRY V., who, as PRINCE OF WALES, above his Shield in his Garter-Plate displays Helms and Crowns of both France and England, from his Helm of France has the Mantling *semée de lys*. (Garter-Plate).

The Mantling of Sir HUGH COURTENAY, K.G. (died before 1370), is a singular variety, being formed of *Swan's feathers*, like his Crest, *inverted*, and terminating in two golden tassels; (Garter-Plate). The achievement of HUMPHREY DE BOHUN, K.G., last Earl of HEREFORD, who died A.D. 1373, has a good example of a plain Mantling lined with ermine, No. 629, Pl. LXVI.: it must be understood, however, that the Garter-Plates which are charged with these achievements of arms were not blazoned and fixed in their places in St. George's Chapel until several years after the commencement of the second quarter of the fifteenth century.

As a general rule, the Mantling is of the Metal and Colour of the arms; or, if there be more than one metal and colour, of those that are of the chief importance. This rule obtains in the Heraldry of the Continent. See Chap. XXXII. The Mantling may, perhaps, be considered to have been derived from the *Contoise*, worn by the Knights of an earlier period. See *Contoise*: see also Chap. XVII., Section 2.

Marquess:—(sometimes also *Marquis*), the *Second Order* of English Nobility, in rank next to that of Duke. The first

ACHIEVEMENT OF ARMS

CHAPTERS XIII. & XVII.



Garter Plate of Humphrey de Bohun K G
1st Earl of Hereford Essex & Northampton died AD 1373
Date of the Garter Plate, about 1440

Marquess in England was ROBERT DE VERE, Earl of OXFORD, who by RICHARD II., A.D. 1387, was created MARQUESS OF DUBLIN. This Rank and Title then, with one other exception only, lay dormant until the time of HENRY VI. A Marquess is "Most Honourable," and is styled "My Lord Marquess;" his sons are all "Lords," and his daughters "Ladies," his eldest son bearing the *Second Title* of his father. The Coronet is a circlet of gold, from which there arise *four* strawberry-leaves and *as many* pearls alternately, all of them being but slightly raised, and of equal height; in representations *two* of the pearls and *three* of the leaves are seen, No. 302; also, No.



No. 302.

362 A, Pl. LXIV. The Cap is the same as in the other Coronets. The Mantle of Parliament is Scarlet, and it has three and a half doublings of Ermine. The wife of a Marquess is styled a *Marchioness*. See *Coronet*.

Marshalling :—the arrangement and aggroupment of Heraldic Compositions. See Chap. XIV.

Medals :—honourable insignia, bestowed for meritorious service in the Navy and Army, and also for eminent worth or noble conduct of whatever kind. In very rare instances the Medal itself has an intrinsic value, but the prevailing usage is that the worth of this decoration of Honour should consist exclusively in its associations. See Chap. XX., Sections 13, 15, and 17.

Metals :—in Heraldry, Gold, *Or*, and Silver, *Argent*.

Merchants' Marks :—devices that were adopted, as a species

of Mercantile Heraldry, by the wealthy Merchants of the Middle Ages, to whom the use of true heraldic insignia originally was not conceded. They repeatedly occur in monumental memorials, and consist of a monogram of the initials of the Merchant, with a compound figure, which is in part a cross, and in part is derived from a mast of a ship. These Marks were often borne on shields, and they may be considered to be the prototypes of the *Trade Brands* and *Marks* of our own times. The Example, No. 303, Pl. XIII., is from the Brass to *Thomas Pounder*, A.D. 1525, in the Church of St. Mary Quay, Ipswich. In the Brass to WILLIAM GREVEL, A.D. 1401, at Chipping Campden, there are both a Merchant's Mark and a Shield of Arms, (the shield is represented in No. 396, Pl. XXXVII.); and the Brass to JOHN TERRI, A.D. 1524, at St. John's, Maddermarket, Norwich, has a shield which quarters the arms of a commercial guild with a merchant's mark.

Merchants of the Staple,—of London and Calais, incorporated by EDWARD III. See Chap. XXI., Section 10.

Merchants-Adventurers,—of Hamburgh and London, incorporated by EDWARD I. See Chap. XXI., Section 10.

Mitre.:—the Cap of Official Rank and Dignity, placed above their Arms, and used as a Badge of their office by the *Archbishops* and *Bishops* of the Church of England and Ireland, but worn only by prelates of the Roman Church. Mitres are always represented as golden, and they are all cleft from the summit downwards, so that they terminate in two points. Two *Infule*, or ribbons fringed at the ends, depend from every Mitre. Until recent times all Mitres were so far alike that they were without any distinction whatever of ecclesiastical rank: thus, one of the finest and richest of the existing early examples is the Mitre represented in the Brass to THOMAS DELAMERE, Abbot of St. Alban's (about A.D. 1375), in the Abbey Church of St. Alban: see also the examples at the head of this chapter, of which the latest is from the monument of Archbishop SAMUEL

HARSNETT, A.D. 1631. The Mitres of *Archbishops* are now generally represented rising from ducal coronets, as in No. 307; but the Mitres of their Graces and also those of the Bishops all rise alike from plain golden circlets, in No. 306. See *Notes and Queries*, 2nd Series, viii., 248, and ix., 67, 188, and 295. The *Bishops of Durham*, as nominally Counts Palatine of the County of Durham as well as Bishops of the See, had their Mitres rising from a similar Coronet, as in No. 308. Curious examples of Mitres with Coronets, Feathers, and Crests, appear



No. 306.



No. 307.



No. 308.

on the Seals of THOMAS DE HATFIELD, A.D. 1345; of JOHN DE FORDHAM, 1382; of ROBERT DE NEVILLE, 1438; and of RICHARD

FOX, 1494, all of them Bishops of Durham. (See the Plates in SURTEES' *History of Durham*.)

In the Middle Ages, Mitres underwent several important changes in their contour and general aspect. At first very low, simple, and concave in outline, during the fourteenth century they became more elevated, rich, and splendid. Still later, Mitres changed their contour from concave to convex, and were considerably elevated, and thus they assumed their present form and character. In *Mediæval Effigies and Seals*, Mitres are constantly represented with characteristic accuracy. In No. 309, at the head of this chapter, I have given outlines from some of these examples for the sake of comparison; they are from the Brasses to Archbishop CRANLEY, A.D. 1417, at Oxford; Bishop GOODRYKE, A.D. 1554, at Ely; and Archbishop HARNETT, A.D. 1631, at Chigwell, Essex.

Monogram :—a single initial or other letter, also a combination of several initials or letters, so arranged as to form a single compound device. A remarkable series of Monograms is carved in the bosses of the vaulted ceiling of the Divinity School, Oxford.

Motto :—a word or a brief epigrammatic sentence, supposed to be in some manner characteristic of the Bearer, and usually placed on a scroll either beneath a shield, or about a crest. The latter position should be adopted when the Motto has evident reference to the crest itself. When no Helm is introduced, the Motto may be effectively placed between the Shield and the Crest. A Motto may also be charged upon a garter. In Heraldry, as a law, a Motto is not held to be hereditary, but is supposed to be of a strictly personal character; in almost every instance, however, in actual usage, the Motto is transmitted and borne with the Shield and Crest. Mottoes are not borne by Bishops. See *Rebus*; and see Chap. XVII., Section 6.

Mound :—see Chap. XIX., Section 6.

Norroy :—see *Herald*.

Nova Scotia, Arms of:—see *Baronet*.

Or:—the Metal *Gold*.

Orders of Knighthood:—see Chap. XX.

Ordinary of Arms:—a series of Heraldic Bearings, or Coats of Arms, classified and arranged in accordance with the principal Charges, and having the names of the Bearers attached. It is the reverse of an *Armoury*.

Panache:—a Plume of Feathers, generally those of the peacock, *set upright*, so as to form a Crest. Such a decoration for the Helm appears to have been occasionally in use from an early period until the concluding quarter of the fifteenth century, when *waving plumes* were first introduced. The Panache was almost always regarded as a Crest. It appears in the Brass to Lord FERRERS, of Chartley, about A.D. 1410, at Merevale, in Warwickshire, No. 267 A, Pl. XXVI.; also, but not of peacock's feathers, in the sculptured effigy of Sir T. ARDERNE, A.D. 1400, at Elford, in Staffordshire: and again in the Brass to Sir J. HARSYCK, A.D. 1384, at Southacre, Norfolk, No. 301, Pl. I. The MORTIMERS had for their Crest a Panache of many azure feathers, rising from a Crest-Coronet; No. 269, Pl. XXVI., and No. 270, Chap. XXIV. Another example of a Panache is represented in No. 522, which is the Crest of JOHN, Lord SCROPE, K.G. See Chap. XXVII., Sec. I.

Paschal Lamb:—a White Lamb, passant, represented as carrying the Red Cross Banner or Pennon of St. George. It was a device of the *Knights Templars*.

Pean:—an heraldic *Fur*. See Chap. IV.

Peer:—the general title of the Nobility of Great Britain, indicating *their equality of rank as a class*, as the "Nobles," distinguished from the "Commons," of the realm. For the History, Succession, Honours, Arms, Privileges, &c., of the Peers, I must refer to the "*Peerage*," by Sir BERNARD BURKE, *Ulster King at Arms*, published every year, and to the other Peerages.

Pennon:—a small pointed or swallow-tailed Flag, carried by

every mediæval Knight upon his own Lance, and which bore his own personal Device. The Pennon appears to have been adopted in its distinctive character during the reign of HENRY III. My example, No. 310, Pl. XXIX., from the Brass to Sir JOHN D'AUBERNOUN, at Stoke Daubernon, Surrey, is of the period of EDWARD I.; it is *azure, charged with a chevron and fringed or*: see Chap. XVIII.

Pennoncelle:—a long streamer-like Pennon.

Planta Genista:—the Broom-plant, the celebrated Badge of the *Plantagenet Princes*, which was assumed and borne by GEOFREY PLANTAGENET, Count of ANJOU, the Founder of the Plantagenet Family. In Heraldry, a sprig of the Broom appears with its spike-like leaves, its golden blossoms, and its pods, the latter sometimes open and disclosing their seeds. The effigy of RICHARD II., at Westminster, has the Dalmatic and Mantle diapered with the *Plantagenista* (No. 240, Pl. XII.), and the other badges of that unfortunate Prince. The pod of the pea-plant is used somewhat after a similar manner in the Brass to *Walter Pescod*, Merchant, A.D. 1398, at Boston, in Lincolnshire.

Plume:—see *Panache*.

Portcullis:—see *Herald*; also see *Portcullis* in Chap. IX.

Potenti:—an Heraldic *Fur*. See Chap. IV.

Powdering:—scattering irregularly over any field: specially applied to small objects.

Prince and Princess:—see Chap. XIX., Section 6.

Purple:—the colour *Purple*.

Pursuivant:—a Herald of the lowest rank. For the sake of distinction, the Pursuivants wore their Tabards having the sleeves hanging in front and behind, not being allowed to wear them as the Heralds wore their sleeves. This singular usage is distinctly marked in the representation of the Funeral Procession of Queen ELIZABETH, in the "*Vetusta Monumenta*," vol. iii., Plates XVIII. to XXIV.

Quartering:—the arranging different armorial compositions

in those divisions of a shield, which are either four or more than four in number. See Chap. XIV.

Quarterings :—quarterly divisions of a shield; also the arms emblazoned upon such divisions.

Rebus :—a charge or charges, or any heraldic composition which has an allusion to the name of the bearer, or to his profession, or his personal characteristics, and thus may be said to speak to the beholder, "*non verbis, sed* REBUS." For example, three salmons for the name *Salmon*; a spear on a bend for *Shakespeare*, &c., &c. In the Middle Ages, the Rebus was a favourite form of heraldic expression, and many quaint and curious examples remain of such devices: for instance, the monument of Abbot *Ramrydge*, at St. Alban's, abounds in figures of *Rams*, each of which has, on a collar about its neck, the letters *RYDGE*: these *Rams*, which are sculptured with remarkable spirit, support the Shield of Arms of the Abbey of ST. ALBAN,—*az., a saltire or*; Nos. 623, 711, 712, Pl. LXXVII.; see also Chap. XVII., Section 3, and Chaps. XXIII. and XXX. An *Ash-tree growing out of a Cask* or *Tun*, for the name *Ashton*, at St. John's, Cambridge, is another example of a numerous series. The *tun*, to represent the terminal syllable "*ton*," was in great favour; see *Tun*, in Chap. IX.; thus at Winchester, in the Chantry of Bishop LANGTON, A.D. 1500, a musical note called a *long* is inserted into a *tun*, for *Langton*; a *vine* and a *tun*, for his See, *Winton*; and a *hen* sitting on a *tun*, for his Prior, *Hunton*. In No. 628, drawn from the panelling of the Chantry of Bishop OLDFHAM, A.D. 1519, in Exeter Cathedral, the *owl* with the label in its beak charged with the letters *dom*, forms what was held to be a Rebus of the Bishop's name—*Owl-dom*, *Old-ham*. About the same period, in the sculptures of Norwich Cathedral, Bishop WALTER LYHART has his Rebus many times repeated; it is a stag or *hart lying down* in a conventional representation of *water*: this is carrying the principle of the Rebus about as far as it can be carried.

Another curious and characteristic example of a Rebus occurs in the monument of Sir JOHN PECHÉ, at Lullingstone, Kent,



No. 628.—Rebus of Bishop OLDHAM, Exeter Cathedral.

A.D. 1522, and also in the stained glass of the chapel in which this monument is preserved: the shield of arms of Sir JOHN PECHÉ (*az., a lion ramp. queue fourchée erm., crowned or*), is surrounded by branches of a *peach-tree*, each *peach* being charged with the letter *t*; also the crest, a *lion's head crowned*, stands upon a wreath of *peach-branches fruited*, the *peaches* charged as before. See *Stothard*.

In Westminster Abbey, Abbot *Islip's* Chapel gives two forms of his Rebus; one, a human *Eye*, and a small branch or "*Slip*" of a tree; the other, a man in the act of falling from a tree, and exclaiming, "*I slip!*" Such heraldic puns are distinguished as *Canting Heraldry*. This system extends to mottoes, as in the well-known instance of the VERNONS, whose motto is "*Ver non semper vires.*"

This Canting Heraldry, which was carried to so strange an excess in the sixteenth century, had a prevailing influence under a much simpler form of expression with the early Heralds. A searching investigation, indeed, of the true origin of the surnames of the men who in the thirteenth and fourteenth centuries bore arms, would go far to show that an allusive connection between names and arms was so prevalent, as to constitute the general rule. Names have undergone many changes, partly through translation from their original Norman-

French or Latin, partly from a combination of the Latin and the Norman-French versions of the same name, and in part from variations of orthography; and the armorial devices and compositions having also commonly lost their original Norman-French titles and descriptions, the allusive nature of the early Heraldry has ceased to be palpable, and therefore has in a great measure ceased to be recognized. It is of the very essence of all Heraldry, however, that in some respect or degree it should be allusive—should have in it something of the Rebus; otherwise it would not fulfil its aim and purpose of being a symbolical language. A few examples from the early Rolls of Arms will suffice to illustrate the manner in which shields of arms were *Armes Parlantes* in the olden time:

A Cross Moline, borne by DE MOLINES, or MOLYNEUX.

Three Hammers, (French *Martel*), by JOHN MARTEL, and by the HAMMERTONS.

Two Trumpets, by DE TRUMPINGDON.

Horseshoes, by DE FERRERS.

Three human hands, by TREMAIN.

Three Boars' heads, by SWYNEBURNE.

A Hart, by DE HERTLEY.

A Bear, by FITZ URSE.

Rams, by RAMSEY.

Three Otters (French, *Loutres*), by LUTTREL.

Marilets, by DE MERLEY.

Three Ravens, by CORBETT.

Three Lucies (Lucy, a pike), by DE LUCY.

Three Laurel Leaves, by LEVESON.

Three Hedge-Hogs (French, *Herrison*), by DE HERIZ, or HARRIS. (Example on the shield of an effigy at Gonaldeston, Notts; also, as a Badge, in a Brass at Diggeswell, Herts).

Two Barbels, for DE BARRE: &c., &c.

Regalia:—the insignia of Royalty. See Chap. XIX.

Roll of Arms:—an heraldic record with a blazon of Arms,

usually written and illuminated upon a long strip of vellum, and rolled up instead of being folded into leaves. The earliest English Rolls are of the reign of HENRY III.; and the earlier of these contains almost a complete Baronial Armoury of that period, the shields of arms being two hundred and sixteen in number.

Rose :—the badge of England. See *Rose* in Chap. XI.

Rouge Croix :—see *Herald*.

Rouge Dragon :—see *Herald*.

Sable :—the colour *Black*.

St. Alban :—the English Protomartyr. The arms of the famous Abbey that bore his name were, *az.*, a *saltaire or* : see No. 466, Pl. LI. A figure supposed to represent ST. ALBAN appears in the canopy of the Brass to Abbot DELAMERE, about A.D. 1375, still preserved in the Abbey Church of St. Alban.

St. Andrew :—the Patron Saint of SCOTLAND. His arms are, *azure, a saltire argent* ; No. 60, Pl. III.

St. Edmund :—one of the favourite popular Saints of mediæval England. His arms are, *azure, three crowns, two and one, or* ; No. 271, Pl. XIV.

St. Edward, or *Edward the Confessor* :—another popular Saint of the olden time. His arms are, *azure, a cross fleurie, between five martlets, or*. Sometimes the cross is blazoned *pantonce*, as in Westminster Abbey ; and sometimes *fleurettée*, as in the stalls at Luton Church in Bedfordshire. There is a fine example of this shield, executed in relief, and diapered, in the South Choir Aisle of Westminster Abbey, No. 78, Pl. I.; also, another fine example at the entrance to Westminster Hall. This coat of arms was impaled by RICHARD II., Nos. 349, 350, Pl. XXIII.; No. 536 c, Pl. LVIII.; and No. 529, Pl. XXXV.; and it was also granted by him to some of his near kinsmen. Thus, the arms of the CONFESSOR were granted to THOMAS HOLLAND, second Earl of KENT and Duke of SURREY, to be impaled to the dexter within a *bordure ermine* ; No. 342, Pl. XXII.; to JOHN HOLLAND, K.G., first Duke of EXETER, to be

differenced with a *label argent*, and impaled to the dexter; and to THOMAS MOWBRAY, K.G., first Duke of NORFOLK, the arms of the Confessor were also granted, *with two ostrich feathers erect*, the arms to be impaled to the dexter, *without* difference; Nos. 631, 632, Pl. LXV. HENRY BOLINGBROKE assumed the arms of the CONFESSOR, and impaled them, differenced with a label of three points, to the dexter of his own impaled shield; No. 347, Chap. XIV. It was one of the capital charges against the Duke of NORFOLK, in 1546, that he had assumed this coat of arms. See Chap. XV., *Marblets*.

St. George.:—the Patron Saint of England. The incident (if any) which led to the association of St. George with England is unknown. The arms of this illustrious saint are, *argent, a cross gules*; No. 62, Pl. III. I am not able to refer to any earlier example of the arms of ST. GEORGE, as borne by the saintly warrior himself, than that which occurs in the Brass to Sir HUGH HASTINGS, at Elsyng, Norfolk, A.D. 1347, No. 311, Pl. XXIX. In the canopy of this fine Brass, St. George appears mounted and transfixing the Dragon, and he has his Cross charged upon his Shield, his Surcoat, and the Bardings of his charger. Another small figure of St. George on foot, with his shield duly charged, is introduced into the canopy of the Brass to Sir NICHOLAS HAWBERK, A.D. 1407, at Cobham, in Kent. St. George appears upon the Great Seal of EDWARD III., A.D. 1360: and in the Roll of Caerlaverock, A.D. 1300, the Banner of St. George is mentioned, with the Banners of St. Edmund and St. Edward, but these saintly ensigns are not blazoned. The arms of St. George are also mentioned in the inventory of the Earl of HEREFORD, A.D. 1322. Each of the large shields upon the Monument of EDWARD III. is charged with a Red Cross, but the field now is *or* and not *argent*. In illuminations of the fourteenth century, a *portraiture* of St. George and the Dragon appears upon some of the standards of England.

St. Michael :—see Chap. XX., Section 11; also, Chap. XXIV., Section 2.

St. Patrick :—the Patron Saint of Ireland. His Arms are, *argent, a saltire gules*; No. 61, Pl. III.

Second Title :—this expression denotes the second in a series of dignities, accumulated in the persons of Peers of the higher ranks. Thus, each Peer, in addition to the highest rank that he holds, and by which he is himself known, also generally enjoys the several lower ranks besides: for example,—an Earl may be also a Viscount and a Baron; a Marquis may also be an Earl, a Viscount, and a Baron; and a Duke may hold, with his Dukedom, all the lower grades of the peerage. In any such case, the second in the order of these lesser titles is conceded “by courtesy” to the eldest son of either a Duke, a Marquis, or an Earl.

Shamrock :—the badge of Ireland.

Shield :—see Chap. III., also *Shield* in Chap. IX.

Sinister :—the *left side*; see No. 8 in Chap. III.

S.S., Collar of :—the Badge of the *Lancastrian* Princes and their Friends, Partisans, and Dependents: see Chap. XX., Section 5.

Standard :—a Mediæval Flag, apparently introduced during the reign of EDWARD III., which was always of considerable length in proportion to its depth, and was made tapering (sometimes swallow-tailed), towards the fly. Standards appear to have been always large, but their dimensions were determined by the rank of the personages by whom they were displayed. The devices charged upon early Standards were not determined by any heraldic rule; but it was a prevalent custom to charge them with numerous and varied devices. EDWARD III. had one Standard with figures of St. George and the Dragon; and another *semée* of Fleurs-de-lys and Lions, with *France* and *England* quarterly at its head; No. 312, Pl. XXIX. The Standard of the Earl of WARWICK had the Cross of St. George

at the head, and was *semée* with his Badge of the Bear and the Ragged Staff; No. 313, Pl. XXXV. Except when they bore Royal Devices, the English Standards of the Tudor era universally had the Cross of St. George at their head; then came the Device, Badge, or Crest of the Owner, with his Motto. Standards never bore a regular Coat of Arms. They were distributed amongst the Corps of any Baron, Knight, or other Commander, and were displayed without a distinctive or special signification (as was so emphatically the case with both the *Pennon* and the *Banner*,) as decorative accessories which might enhance "the pomp and circumstance of War." Examples, Nos. 315 and 316, Pl. XXIX., are two Standards of HENRY VIII., drawn from the curious picture at Hampton Court, representing his embarkation at Dover for France, on the occasion of the "Field of the Cloth of Gold." Both display the *Tudor Livery Colours*, *argent and vert*; one has a Fleur-de-lys charged upon these Colours, and the other has the Cross of ST. GEORGE at the Head. In the Funeral Procession of Queen ELIZABETH there are many curious examples of Tudor Standards: (*Vetust. Mon.*, iii., 18, &c.) See Chap. XVIII.

Stall-Plate:—a square or oblong plate of gilt copper, upon which the Arms of Knights of the Garter and the Bath are emblazoned, and fixed in their stalls in the Chapels of ST. GEORGE at Windsor, and of HENRY VII. at Westminster. The arms of the Esquires of the Bath are similarly displayed and recorded in the lower range of Stalls. The Stall-Plates of the Garter are amongst the most interesting and valuable of the Historical records that the Heraldry of England possesses: these Plates are so arranged at Windsor, that the Shields of arms on both sides of the Chapel face towards the Stalls of the Sovereign and the Prince of Wales at the western extremity of the choir; consequently, the Shields on the Prince's side sometimes appear to be reversed.

It is not known whether Plates with the armorial insignia of

the Knights were fixed in the Stalls at Windsor at, or soon after the first institution of the Order of the Garter. The Plates now in existence cannot be assigned to a period earlier than the commencement of the reign of HENRY VI.; the forms of the helms, indeed, the adjustment of the mantlings, and the drawing of the lions, are conclusive in determining the era of the Plates to be that of the fifteenth century. Possibly, some of the earliest of the existing Plates may have been copied from still earlier records of a similar class; and the earliest Shields of arms may have had their blazonry determined by the seals and other authoritative heraldic relics of the Personages to whom they belong; but this is doubtful, since more than one Garter-Plate of the Plantagenet Princes bears *France modern* in the first and fourth quarters, whereas it is certain that these Princes themselves in their lifetime quartered *France ancient*. The usage of encircling the Shield with the Garter of the Order did not prevail until the reign of HENRY VII. A most valuable collection of tracings from the Garter Plates by LEAKE is preserved in the College of Arms; and happily "Garter" is a vigilant observer of the safe keeping of the original Plates.

Star:—an Ensign of Knightly Rank, common to the Heraldry of every civilized people. See Chap. XX.

Star of India:—see Chap. XX., Section 12.

Suns and Roses:—see *Yorkist Collar*.

Super-Charge:—one Device or Figure charged upon another.

Supporter:—a Figure, whether of a human or of an imaginary being, or of any living creature of whatever kind, which stands on one side of a Shield, or sometimes behind it, as if in the act of holding the Shield up (*supporting* it), or guarding it. Supporters generally appear in pairs, one to the Dexter and the other to the Sinister of the Shield; in the greater number of examples they are both alike, but frequently they are altogether distinct from one another, as in the instance of the *Royal Sup-*

porters of England, the Lion and the Unicorn. See SUPPORTERS, in Chap. XVII., Section 3.

Surcoat :—a long, loose, and flowing garment of rich materials, worn by the early Knights over their armour. It was sometimes charged with the armorial insignia of the Wearer, as in the Brass at Chartham, in Kent, to Sir ROBERT DE SETVANS, about A.D. 1305. About the year 1325 the Surcoat began to be superseded by a singular Garment entitled a *Cyclas*, which, while long and flowing behind, was cut off short in the front. The Brass to Sir JOHN D'AUBERNOUN the younger, A.D. 1327, and the sculptured Effigy of Prince JOHN PLANTAGENET, of Eltham, A.D. 1337, afford admirable examples. About A.D. 1345 the *Cyclas* was shortened behind, and about 1355 it was superseded by the *Jupon*.

Tabard :—the Garment that was worn by the Knights of the *Tudor Era*. When the *Jupon* ceased to be worn, about A.D. 1405, the splendid Panoply of Plate Armour was not covered



No. 630.—Tabard of JOHN FELD, Esq., A.D. 1477.

by any Garment, until after 1450, when the Tabard was introduced. It was short, and had wide sleeves reaching to

the elbows; and the arms of the wearer were displayed on both the front and back of the Tabard itself, and of its sleeves. The Brasses to Sir JOHN SAY, A.D. 1473, at Broxbourne, Herts; to JOHN FELD, Esq., A.D. 1477, at Standon, Herts; and to PETER GERARD, Esq., A.D. 1492, at Winwick, Lancashire, are good examples. No. 630 represents the Tabard of JOHN FELD, with its armorial blazonry,—*gu., a fesse or, between three eagles displayed arg., guttées du sang*. One eagle only is visible above the fesse on the sleeves. An excellent example of the military Tabard in its earliest and partially developed form appears in the sculptured effigy of JOHN FITZ-ALAN, Earl of ARUNDEL, A.D. 1434, at Arundel. This Tabard has the sleeves adjusted more closely about the upper arms than was the custom at a later period; it is charged with the quartered arms of FITZ-ALAN and MALTRAVERS. The Tabard remains in use as the Official Habit of Heralds.

Templars :—see Chap. XX., Section 2.

Thistle :—the Badge of SCOTLAND: see Chapter XIX., Section 4.

Timbre :—the Helm, when placed above the Shield in an Achievement of Arms; No. 301, Pl. I., &c.

Tinctures :—the Metals, Colours, and Furs of Heraldry. See Chap. IV.

Truncheon :—the official Badge of the EARL MARSHAL OF ENGLAND, consisting of a golden Rod, tipped at each end with black enamel, and having the Royal Arms blazoned on the upper, and the Earl Marshal's own arms on the lower end. It was granted, with the Patent of the Earl Marshal's Office, in the ninth of Richard II., to THOMAS MOWBRAY, Earl of NOTTINGHAM. See No. 299, Chap. XXVII.

Uster, Badge of :—see *Baronet*: also, No. 177, Pl. IX.

Vert :—the Colour *Green*.

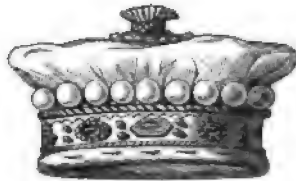
Victoria Cross :—see Chap. XX., Section 12.

Vieq. :—the trail, or trace of any Animal of the Chase.

Visitations, Heralds' :—periodical Circuits performed at inter-

vals of about thirty years by the Heralds, under the authority of Royal Commissions, for the purpose of inquiring into all matters connected with the bearing of Arms, Genealogies, and similar subjects, for collecting information, and for drawing up authoritative Records. The earliest of these Visitations took place in the year 1413, but they did not become general until after the commencement of the sixteenth century. The latest Commission of Visitation bears date May 13, 1686. On these occasions the Heralds were attended by Registrars, Draftsmen, and other appropriate officers. The Records of these Visitations are preserved in the College of Arms, and a large proportion of the hereditary Arms of the Realm is borne on their authority.

Viscount:—the *fourth* Degree and Title in the Order of Rank in the British Peerage, intervening between the Earl and the Baron. In Latin, *Vice-Comes*. This dignity was first granted by HENRY VI., A.D. 1440, to JOHN, Baron BEAUMONT, K.G. A Viscount is *Right Honourable*, and is styled "My Lord." His Sons and Daughters are *Honourable*. The *Coronet*, first granted



No. 317.

by JAMES I., enclosing a Cap like those of the other Orders of Nobility, has a row of *fourteen Pearls* (smaller than those of the Baron's Coronet) set upon a Circle of Gold, the Pearls being in Contact. In representations *nine* of these Pearls are shown; No. 317. The Parliamentary Robe of a Viscount is scarlet, and it has two and a half Doublings of Ermine. The wife of a Viscount is styled a *Viscountess*. See *Coronet*.

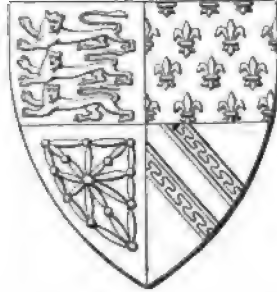
Wreath or *Orle*:—a Circlet entwined about a Helm to support the Crest, and which is still represented as discharging

that office beneath the greater number of the Crests of Modern Heraldry. This Wreath was formed of two Rounds or Rolls of Silk or other rich material, one of them of the principal Metal, and the other of the principal Colour in the Arms, which were twisted in such a manner as to show the Metal and the Colour in alternation, the Metal having the precedence in representations; Nos. 318, and 318 A, Pl. XV. Many of the Mediæval Helm-Wreaths were splendidly enriched; and numerous fine examples exist in sculptured and engraven monumental effigies: Nos. 257, 258, Pl. XVI., represent the close-fitting and the projecting types of Crest-Wreath, from the Effigies of Sir HUGH CALVELEY, and of RALPH NEVILLE, Earl of WESTMORELAND. The Crest-Wreath of Sir JOHN HARSYCK, A.D. 1374, in his Brass at Southacre, No. 301, Pl. I., is one of the earliest known examples; but the Crest of Sir HUGH HASTINGS, in his Brass at Eleyng, also in Norfolk, A.D. 1347—it is a *bull's head coupé*—also rests upon a Crest-Wreath, which is carried by a helm with its mantling. See *Crest* in Chap. XVII., Section 2.

Yorkist Badge and Collar:—formed of Suns and Roses. See Chap. XX., Section 6.



No. 408. Achievement of Arms of JOHN DAUBYGNÉ, A.D. 1345, from his monumental slab at Norton Brise, Oxfordshire. See p. 46 and Chap. XV.



No. 335 A. Quartered Shield of Arms borne upon one of her seals by
ISABELLA, Queen of EDWARD II. See also No. 335 C, Pl. LXXX.

CHAPTER XIV.

MARSHALLING AND INHERITANCE.

THE Association of certain Heraldic Insignia, or "Arms," with the Possessors of certain Dignities or Properties, and the Transmission of the Heraldry with the Rank and Estates by Hereditary Descent, would often render it necessary for the same Individual to bear more than one Armorial Ensign, since instances might occur in which several Dignities with their appanages might become concentrated in a single person. So also with Families and Estates, it might happen that a single Individual would in some instances become the sole Representative of several Houses, and the Possessor of Accumulated Properties. Again: Alliances might be formed between persons either entitled to bear the same Arms, or distinguished by different Heraldic Insignia, which Alliances HERALDRY might both significantly declare and faithfully record. Hence arose the System which Herald calls MARSHALLING.

This MARSHALLING, accordingly, is the practical application of

the Principles which guide Heralds in their own treatment of Heraldry, when they would employ it to chronicle History, and to record Biography.

With the right to possess and to bear Heraldic Insignia is directly associated the privilege to transmit and to inherit them. For while, in the first instance, strictly personal in their character, Arms, at a very early period in the History of Heraldry, were regarded and treated as hereditary possessions. Hence it becomes necessary that the MARSHALLING and the INHERITANCE OF ARMS should be considered together.

In the days of the early Heralds there existed a COURT OF CHIVALRY, which took cognizance of matters connected with the Inheritance and the Right and Title to bear and to transmit Arms; but at the present day it would be difficult to appeal on any such points to higher or more definite authorities, than the usage of Heraldry and that prescriptive right to which the power of Law is frequently conceded.

Heraldic Insignia or "Arms" are unquestionably "property;" and the lawful holder of Arms has in them a true estate in fee. This possession, however, is now subject to these two remarkable and important conditions: first, the lawful possessor of Arms does not possess any right or power to alienate them; and, secondly, the inheritance of Arms is restricted to Heirs who are lineally descended from the first lawful possessor of those Arms. In the 14th and 15th centuries, indeed, deeds of questionable validity were frequently executed for alienating what may be entitled heraldic property; and in the 14th century Arms were occasionally granted, without any restriction, to Heirs general: still, in our own times the general Rule obtains, on the one hand, that Arms cannot be alienated, and, on the other hand, that Arms can be inherited only by lineal descendants. Sound Heraldry certainly determines both that the true title to Arms is Inheritance, and that the true Inheritance of Arms descends with the direct lineage.

It is also a general Rule of Heraldry that the right to hold and use the Arms of a Family appertains to the existing Head of such Family, and is possessed by him with his personal position, and with the family dignities and property that are vested in him.

In tracing descent, male issue always has the preference; and where there exist several male descendants equal in the degree of their hereditary relationship, the eldest always has the preference. Should a male Heir of direct lineage fail, a female succeeds; and if there be several female descendants equal in degree they all inherit equally.

The Heir, while he yet continues to be heir, bears the Arms of his Father (or other lineal progenitor), with the addition of that Difference which the usage of Cadency assigns to the Heir as his own proper distinctive mark. All the Sons also now bear their Father's Arms, in each case the appropriate mark of Cadency being added. It will be understood that neither the Heir nor the Cadets of any House bear the impaled Arms of their Father and Mother; but, on the contrary, should their Father bear their Mother's Arms on an Escutcheon of Pretence, then they all bear their Father's Arms charged with their Mother's Escutcheon of Pretence, their several Differences being charged upon their Father's Shield and not upon the Inescutcheon.

When the Heir succeeds, he inherits the Arms of his Father without any Difference, and without the Arms of his Mother; but if his Mother had been an Heiress, he quarters her Arms with the Arms of his Father; that is, he inherits the Arms of both his Father and his Mother, and thus becomes the possessor of a quartered Shield, with the power and privilege to transmit it to his descendants.

Daughters all bear *on lozenges* the same Arms as their eldest brother bears (or the same as their eldest Brother would bear, had they any such Brother), both during the lifetime of their Father and after his decease, but without any mark of Cadency whatever.

MARSHALLING, as distinguished from *Blazoning*, may be defined to signify—I. The Arrangement and Disposition of more than one distinct Heraldic Composition, or Coat of Arms, upon a single Shield:—or,

II. The Disposition and Aggrouppment of two or more distinct Shields of Arms, so that they shall form and constitute a single Heraldic Composition:—and

III. The Association of certain Accessorial Devices and Insignia with the Shield of Arms, with the view to render any Heraldic Composition absolutely complete in every consistent and appropriate Detail. It will be desirable to consider MARSHALLING under each of these three applications of its Principles and System of Action.

I. THE ARRANGEMENT AND DISPOSITION OF TWO OR MORE DISTINCT COATS OF ARMS UPON A SINGLE SHIELD, would naturally admit of *two primary distinctions*, the one having reference to such combinations as would constitute a *permanent* Heraldic Chronicle, to be transmitted upon precisely the same principle as an Heir would inherit the Arms with the Estate of his Father; and the other having regard only to a *temporary* Alliance, which would extend to and be terminated with the life of the Person who would bear the United Arms. Heraldry is very careful in thus discriminating between a Combination which is, and another which is not, to become hereditary.

The *non-hereditary Combination* which is habitually marshalled by Herald's, is that produced by the Union of the Arms of a Husband with those of his Wife, in all cases in which the wife does not possess in her own person hereditary rank, or is not the Heiress, or Representative, (or Co-Heiress, or Co-Representative) of any Family. It is obvious that if in every instance the Arms of a Mother were borne by her sons, with their Father's Arms, and the two thus united were to be continually transmitted, there would speedily arise so great a

complication of Armorial Insignia as would inevitably render Heraldry itself either an impossibility, or a mere arbitrary and unmeaning method of Ornamentation. Under all ordinary circumstances, therefore, in such marriages as those that have been specified, the Arms of the Husband and the Wife are borne together (in the manner immediately to be described) by the Husband and the Wife, and by the Survivor of them; but, the Arms of the Wife are not hereditary, and are not borne by any, either of her own Children, or of their Descendants. The only admissible Deviation from this Law would apply to the contingency of some very unusual alliance, (as between a private gentleman and a Princess, the Princess being absolutely dowerless,) when the Lady's remarkable personal Rank or Position might justify a departure from heraldic Rule—a departure that would exactly fulfil the conditions of such an exception as would corroborate the Rule itself.

The *Arms of a Husband and Wife* are marshalled in a single Shield by an heraldic process, entitled *Impalement*. It is effected by dividing the Shield by a vertical line through its Fesse-point, into two equal parts, (as in No. 9, Chap. III.), and then placing one complete Coat of Arms in each half of the Shield. The Arms of a Husband and Wife are thus *impaled*, the Arms of the Husband always occupying the *Dexter*, and those of the Wife the *Sinister* half of the Shield. In thus impaling two Coats of Arms, the arrangement of the Charges and their proportions are in every instance to be adapted to the altered space afforded by the impaled Shield. In descriptive blazoning, each Coat of Arms so far retains its own distinctive individuality, that the second description is treated as altogether distinct from the first, though the two descriptions are grouped together. I assume, for the sake of illustration, that a STAFFORD marries a BUTLER; then their impaled Shield, No. 319, is blazoned, *or, a Chevron gules, for STAFFORD, No. 319 A; impaling, or, a Chief indented azure, for BUTLER, No. 319 B: see*

Pl. XXIV. This Impaled Shield sets forth that the Stafford who married a Butler had impaled his wife's Arms (which she bore as her Father's Daughter, and not as his Heiress or Co-Heiress) with his own Arms of Stafford. But should the lady be an *Heiress* or *Co-Heiress of the House of Butler*, instead of Impalement, another process would be adopted. The *Arms of the Heiress* (in accordance with a comparatively recent usage) are placed upon a small *Shield in Pretence* upon the Shield of Stafford. And this would be done by each *Co-Heiress* on her marriage, should there be Co-Heiresses. Such is the usage which now obtains. It must be observed, however, that a Husband then only has a true heraldic right to bear in Pretence the Arms of the Heiress his Wife when he has by her Issue, who, after his decease, may quarter her Arms with his own. This Marshalling in Pretence is shown in No. 354, Pl. XXIV. The Impaled Shield, No. 319, is not hereditary, and the Butler Arms would not be transmitted to the Issue of the marriage. But the Arms of the Heiress are hereditary, and would be transmitted. They are to be permanently associated with the Arms of Stafford, and the two together are to become the *Quartered Arms* of the succeeding Descendants and lineal Heirs and Representatives of the united Houses of Stafford and Butler. Thus, if the Butler Lady *were not* an Heiress, her Children and Representatives would bear simply their Father's Arms of Stafford, as No. 319 A; but the Children and Descendants of the Butler Lady who *was* an Heiress would *quarter Butler with Stafford*, as in No. 355, which has in the 1st and 4th Quarters *Stafford*, and *Butler* in the 2nd and 3rd Quarters. The Blazon would be, *Quarterly, 1st and 4th, STAFFORD; 2nd and 3rd, BUTLER.*

Thus, a *permanent and hereditary combination* of two Coats of Arms has arisen, produced through the circumstance that the *Son of an Heiress* is Heir to his Mother as well as to his Father; and this conjoint Inheritance Heraldry sets forth, records, and hands down to succeeding generations through its

MARSHALLING.

CHAPTER XV

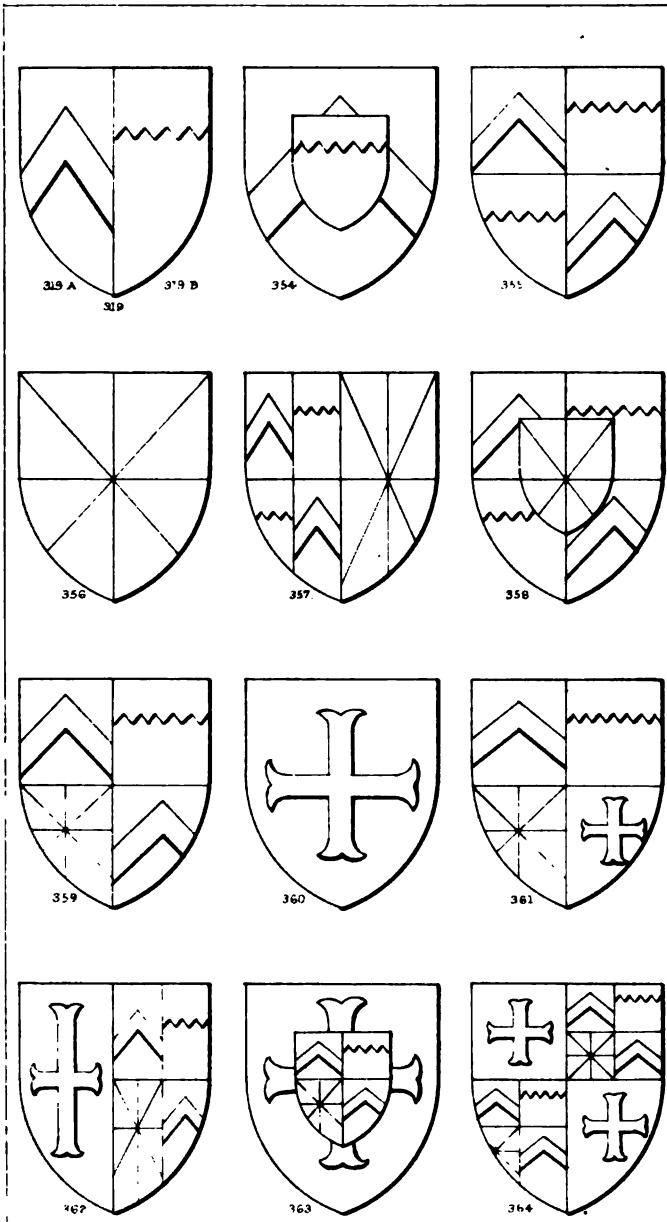


Plate XXIV.

happily appropriate and consistent system of *Marshalling by Quartering*.

In Quartering Arms in our own times we have to keep in remembrance that the first Quarter is always to be charged with the Arms that are the most important in the group; and also that the other Coats take precedence in the quartered composition in their order of chronological association, that is, as they severally were added to the group and incorporated with it—as modern Heralds say, as they were “brought in.” With a view to illustrate Marshalling as it is now practised, I proceed to exemplify the varied treatment of two Coats of Arms under different conditions of this process. I shall employ throughout the Shields of STAFFORD and BUTLER, Nos. 319 A and 319 B, which I have already shown combined by simple Impalement in No. 319, Pl. XXIV., and which also appear in No. 354 in the same Plate with the Arms of the BUTLER Heiress marshalled in Pretence upon the Shield of her Husband; and again, in No. 355, these two Shields appear *quartered*, as they would be borne by the Descendants of the BUTLER Heiress and her Husband.

Now, assuming that another STAFFORD, a Son, or lineal Descendant of this BUTLER Heiress, and himself, therefore, bearing “*Stafford and Butler quarterly*,” No. 355, should marry a CAMPBELL, then, as before, if the Lady be not an Heiress, he simply *Impales* CAMPBELL, No. 356, *gyronny or and sable*, with his own quartered Arms, as in No. 357; or, if the Lady be an Heiress, upon his own quartered Shield he places CAMPBELL in *Pretence*, as in No. 358. From thenceforward the hereditary Shield includes CAMPBELL in its Quarterings, and it assumes the aspect of No. 359. And so, in precisely the same manner, other Quarterings might be introduced during the lapse of time; or the Shield, No. 359, with its three Quarterings, might long remain unchanged.

There yet remains one contingency that requires attention. In the case of a Daughter of the CAMPBELL Heiress, any such

Lady would bear the Arms of STAFFORD, BUTLER, and CAMPBELL quarterly, No. 359, on a Lozenge, and not on a Shield. Were she to marry, if she herself were not to be an Heiress, her Husband would simply *impale* with his own Arms her quartered Arms; and their Children would bear their Father's Arms only. But if she, like her Mother, were to be an Heiress, then, as before, her Husband would charge her quartered Arms upon a separate Shield *in Pretence* upon his own; and their Children and Descendants would *quarter the quartered Shield of the Heiress*. This must be exemplified.

Suppose the Daughter of the CAMPBELL Heiress (who would bear No. 359) to marry a BENTINCK, who bears,—*Az., a Cross moline arg.*, No. 360: if she is *not* an Heiress, her quartered Shield is impaled by her Husband, as in No. 362; but if an Heiress, her quartered Shield is set in Pretence upon the BENTINCK Arms, as in No. 363. In order to transmit these Arms by means of Quartering, a new modification of that process will be necessary, since now a *quartered Shield* has to be *quartered*. The Marshalling now proceeds by *Quarterly Quartering*. Here, as in No. 16, p. 17, the primary Quarters are *Grand Quarters*, any or all of which may be quartered. We require a Shield quarterly quartered in the 2nd and 3rd Quarters, as No. 364. In this Shield, Grand Quarters 1 and 4 bear BENTINCK; and Grand Quarters 2 and 3 are each charged with STAFFORD, BUTLER, and CAMPBELL. This Shield becomes hereditary, and admits of further quarterings, should occasions arise, upon the same system. If a Son of the CAMPBELL Heiress, who had married a STAFFORD-BUTLER, were to marry a BENTINCK, he would simply impale her Arms, or if she were an Heiress, would charge them in Pretence upon his quartered Shield, No. 359; and in this last case, his Children would quarter *Bentinck* in the 4th Quarter, as in No. 361.

Should a man bearing a quartered Shield marry an Heiress, he would place her Arms in Pretence upon his own quartered Shield. Should her Arms be quartered, then the hereditary

Shield would be quarterly quartered, and each of the Grand Quarters would be quartered; and the quartered Arms of the Father would be in the 1st and 4th Grand Quarters, and the quartered Arms of the Mother in the 2nd and 3rd Grand Quarters. If any student will work out such a system of Marshalling, he will speedily become familiar with the entire range of quartering, while at the same time he will be impressed with the versatility and the precision of Heraldic Chronicles. The Peerage, with such old authorities as may be available, will furnish an ample variety of examples for study and practice.

When younger Sons bear the Quartered Shield of their Father and the Heiress their Mother, they place their mark of Cadency so that it may cover all their quarterings.

In the case of a Gentleman marrying an Heiress, and having a Daughter by her but no Son, and afterwards having a Son by another marriage, the Daughter is the Heir of the Heiress her own Mother, but she never becomes Heir of her Father. Such a Daughter, therefore, inherits the Arms of her Mother, while her Brother of the half-blood inherits the Arms of their Father. In order to save a Lady thus circumstanced from losing all heraldic memorial of her Father, the usage of Heraldry authorises her to have recourse to *Marshalling by Incorporation*, and either to charge the Arms of her Father *upon a Canton*, this Canton to be added to her Maternal Arms, or to place her Father's Arms in the chief of the Lozenge upon which she bears the Arms of her Mother. The Arms thus augmented by Incorporation are transmitted to the Descendants of the Lady, who, in this manner, would show that she was the Heir of her Mother but not of her Father.

Augmentations of Honour, which in the first instance are charged upon small Shields of Pretence, are never quartered, but always retain their original position as integral components of their own Shields, whether those Shields themselves be or be not quartered. See Chap. XXVIII.

When any Coat of Arms that bears a *Bordure* or a *Tressure* is marshalled quarterly with other Coats, then no part of the *Bordure* or *Tressure* is to be omitted in the quartered Coat; that is, *Quartering does not affect a Bordure or Tressure*. Thus, in the Royal Arms, No. 334, the *Tressure* of Scotland is blazoned complete in the second quarter; and in No. 364 A, Pl. XXIII., from the Brass to Lady TIPTOFT, at Enfield, A.D. 1446, *Pouys* quarters *Holland*, *Holland* retaining in both quarters the Silver *Bordure* complete.

Marks of Cadency remain unaffected by quartering; and if they have been assumed, and are retained, they may be transmitted and may become hereditary. Thus, the Label of the COURTENAYS has long ceased to be a Difference, and has become an integral component of the Courtenay Arms; but, in the Roll of HENRY III., the representative of this Family bears, *or, three torteaux*, without any label.

Archbishops and *Bishops* impale their paternal Arms with the Arms of their Sees, placing the latter on the dexter side of their Shields. These and all other *Official Arms* are not hereditary.

The Arms of the *Herald Kings* are marshalled after the same manner; that is, they place their Official Arms on the dexter side of their Shields, impaling their hereditary insignia.

The Daughter of a Peer bears her Father's Arms, but without any Coronet or Supporters; and her Husband impales her Arms, which do not become hereditary.

Should a *Widower* marry again, he sometimes impales the Arms of both his wives, the two being placed in the Sinister half of the Shield, those of the first wife in Chief, and those of the second in Base, or both Coats marshalled per pale. But if the former wife should have been an Heiress, her Arms would appear in Pretence upon those of her husband on the dexter side, and the Arms of the second wife would be impaled in the ordinary manner; and, contrariwise, if the second wife be an Heiress, her Arms would be charged in Pretence upon the Shield still impaled as at

first. In case both the ladies should be Heiresses, then their respective Arms might be marshalled *per fesse* upon a single Escutcheon of Pretence, precedence being given to the first wife; or, the second Shield of Pretence might be charged upon the first, as in No. 720, Pl. LIII. The Inheritance of these Arms is clear and decided; but the hereditary quarterings in every such instance would have to be determined in accordance with the special circumstances of each particular case, but always in strict adherence to heraldic principle and heraldic rule.

An unmarried Lady bears her paternal Coat of Arms, whether single or quartered, upon a *Lozenge*, without any Crest. See No. 104. This most inconvenient Lozenge was in use at an early period: thus, an example of impaled Arms, blazoned upon a Lozenge and borne by a Queen in her husband's lifetime, is shown in No. 719, Pl. LII.; the Arms are those of MARGARET, Queen of JAMES III. of SCOTLAND, about A.D. 1480.

A Widow, not an Heiress, retains the impaled Arms as borne by her late husband and herself; or, if an Heiress, a Widow retains her husband's Arms charged with her own in Pretence; but, in either case, the Arms of a Widow are borne upon a *Lozenge*, and without a Crest. Should a Widow marry a second time, unless her former husband was a Peer, she ceases to bear his Arms. The Marshalling of the Arms of the Widow of a Peer who may marry again is given in the next Section of this Chapter.

The Arms of *Corporate Bodies*, and also of *Institutions* and *Associations*, of whatsoever kind, may be marshalled by means of regular quartering, the several Coats of Arms being arranged and assigned to their proper quarters in the Compound Composition in the order of their relative precedence.

Marshalling by Incorporation, that is, instead of quartering, actually constructing a single Coat of Arms from the component elements of two or more distinct heraldic compositions, is generally repudiated by modern Heraldry as inconsistent with that

distinct and expressive definition which Heraldry impresses on its productions. Still, a foremost place in the very front rank of English Heraldry must be assigned to the UNION JACK, which, as I have shown, is an example of such Marshalling by Incorporation: see Nos. 63 and 64, p. 26, and also Chap. XVIII. As I have just shown also (p. 143), in modern practice a paternal Coat is marshalled by Incorporation upon the Arms of a daughter who is Heir to her mother but not to her father, and thus is transmitted to that daughter's children and descendants.

When first introduced, IMPALEMENT was effected in a manner which, however natural in the first instance, would necessarily be speedily abandoned, since it would be found in many instances to affect and even to destroy the distinctive character of the Charges, and therefore to overthrow heraldic accuracy and truthfulness. The primitive method of Impalement consisted in actually cutting into halves, by a vertical section, each Coat of Arms, and taking the *Dexter half* of the *Husband's* Arms, and the *Sinister half* of the *Wife's* Arms, and placing these *two halves* side by side in contact, to form a single combined armorial composition. This was styled *Impaling by Dimidiation* or *Dimidiating*; and it appears to have been introduced into English Heraldry during the Reign of EDWARD I., A.D. 1272-1307. I illustrate this process by another historical example. No. 194, Plate V., is the Shield of EDMOND PLANTAGENET, Earl of Cornwall, (son of RICHARD PLANTAGENET, himself the Second Son of King JOHN.); and No. 40 A, p. 21, is that of his wife, MARGARET, daughter of Earl RICHARD DE CLARE. This EDMOND died A.D. 1300, and his Seal is charged with the dimidiated Arms of CORNWALL and CLARE, No. 320, Plate XVIII., of which the blazon is,—*arg., a Lion ramp. gu., crowned or, within a Bordure sable bezantée*, for CORNWALL, (the Lion for POICOU, and the Bordure for CORNWALL); impaling by Dimidiation—*or, three Chevronels gu.*, for DE CLARE. It will be observed in No. 320, that each of the Shields, Nos.

MARSHALLING.

CHAPTER XV

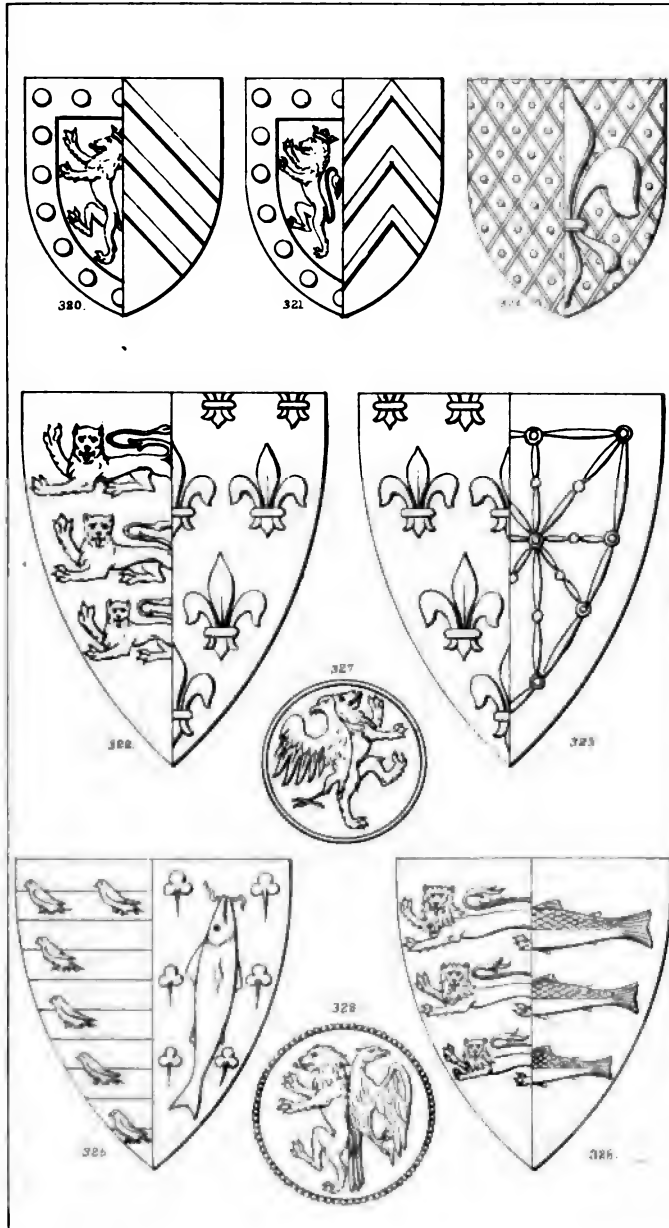


Plate XVIII

194 and 40 A, is cut in halves per pale, and that the Dexter half of No. 194, and the Sinister half of No. 40 A constitute No. 320. The evil effects of Dimidiation are exemplified in a striking manner in this dimidiated Shield, in which the *three half Chevronels become as many Bendlets*, and, consequently, the association with the historical Shield of the DE CLARES is altogether lost. Had Nos. 319 A, and 319 B, Pl. XXIV., been dimidiated, the STAFFORD chevron could no longer have been recognized. In No. 321, Pl. XVII., I have shown the Coat of Arms of CORNWALL and DE CLARE united by simple impalement. Here the arms of DE CLARE appear complete, though there is necessarily some modification of the proportion of the chevrons; while in the Arms of CORNWALL the bordure alone is affected by the impalement. The Seal of the "Provostry of the town of Youghal," in Ireland (see *Herald and Genealogist*, i. 485), about A.D. 1274, displays a Shield charged with the dimidiated Arms of CLARE and FITZGERALD: here the *Dexter semi-chevrons* are shown in combination with the *Sinister semi-saltire* of the Irish Coat, which in this instance is differenced with *a label of three points*. Another Seal of the same period, for the "Burgesses of Youghal," has the same two Shields side by side, FITZGERALD—*arg., a saltire gu.*—being to the Dexter differenced with a label of five points, while a label of three points differences the Shield of CLARE. The Arms are those of Sir THOMAS DE CLARE, younger son of RICHARD, Earl of HERTFORD, and his wife JULIANA FITZGERALD of Youghal; No. 320 A, Pl. LXXX.

Upon one of her seals, MARGARET of France, the second Queen of EDWARD I., bears ENGLAND dimidiating FRANCE ANCIENT, No. 322, Pl. XVIII. The dimidiation in this instance does not very materially affect the arms of England, but the fleurs de lys are bisected. Two lions rampant are introduced upon this seal, on either side of the Shield, respecting it. See Chap. XXIV., Sect. 1. I may here refer to a notice in the *Archæological Journal* (for the year 1856, p. 134), of a small silver casket in the

Goodrich Court Collections, which has on each sloping face of its lid three quatre-foil panels, containing either *England dimidiating France*, or the same dimidiated coat *difference with a label of three points*: possibly this casket may have been the property of Queen MARGARET, or of her eldest son. ISABELLE, the Queen of EDWARD II., upon one of her seals also dimidiates ENGLAND and FRANCE ANCIENT; and another of her seals is charged with her effigy standing between two Shields, one of them bearing ENGLAND, and the other FRANCE ANCIENT, dimidiating NAVARRE; No. 323, Pl. XVIII.: these shields are severally those of her husband and of her father and mother. Another characteristic example of the effect of dimidiation upon the fleur de lys appears in the Shield, No. 324, Pl. XVIII., that is carved upon the curious chess-knight, (about A.D. 1285), in the possession of the Society of Antiquaries of Scotland. One of the Shields upon the monument to Earl WILLIAM DE VALENCE in Westminster Abbey, A.D. 1296, bears DE VALENCE dimidiating CLAREMONTE NESLE (a French coat), *gu., semée of trefoils, two barbels haurient, addorsed, or*; No. 325, Pl. XVIII. In *Miscellanea Curiosa* (Coll. Arm. LXIV.), the Arms of both CLAREMONTE and DE BARR are blazoned with *dolphins embowed*, but the fish are certainly *barbels*. Other examples of dimidiation may yet be distinguished in the Heraldry of the noble monument to Earl AYMER DE VALENCE, A.D. 1323, also at Westminster. Another good example of this usage appears on the seal of ELEANOR, widow of GUY FERRE, A.D. 1348, which bears on a shield the Arms of FERRE, dimidiating those of MONTENDRE; No. 325 A, Pl. LXXX. A Roll of Arms of E. II. gives for "Sire GUY DE FERRE," "*de goules a un fer de molin de argent, e un bastoun de azure*;" MONTENDRE is,—*gu., a lion ramp. within an orle of trefoils slipped or*.

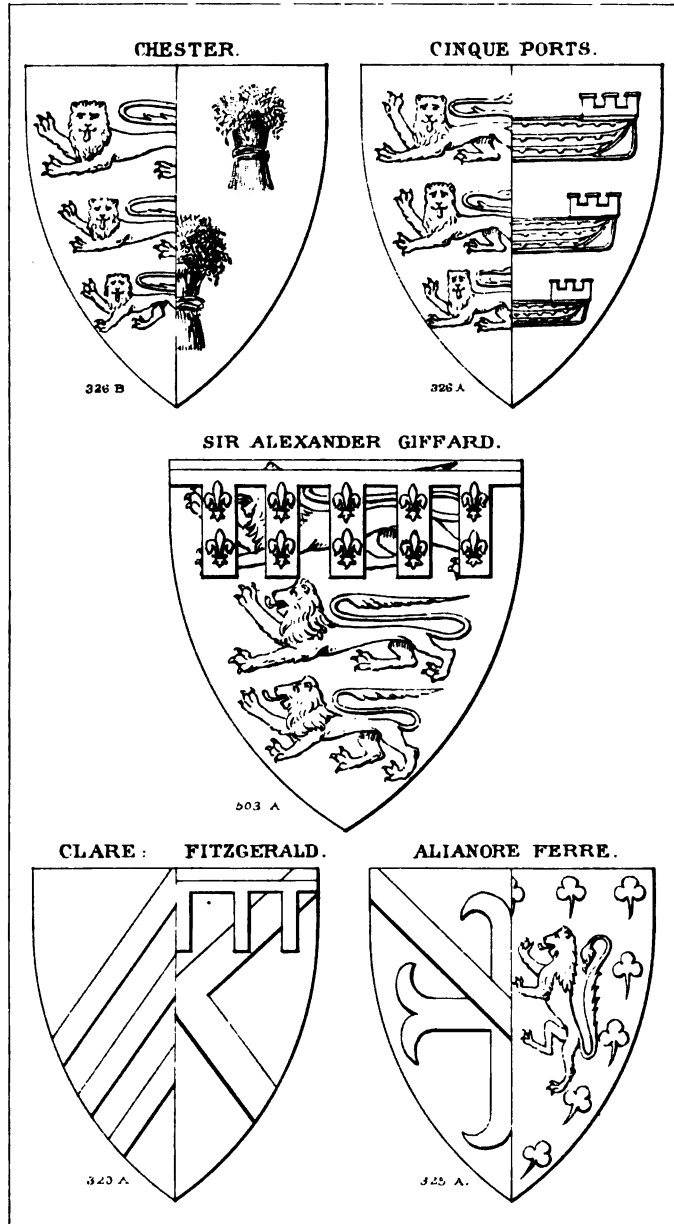
From the early dimidiation of two distinct coats of arms, the compound devices that occasionally appear in more recent armorial bearings may be considered to have derived their origin. Thus, the arms of the Borough of GREAT YARMOUTH

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MARSHALLING AND CADENCY.

CHAPTERS XIV & XV.

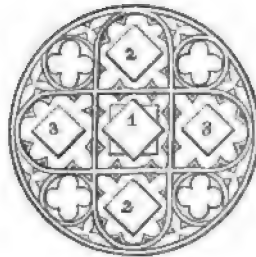


have resulted from the shield of ENGLAND having dimidiated another shield, *azure*, charged with *three herrings naissant in pale arg.*, *finned or*: a shield, No. 326, Pl. XVIII., charged with these dimidiated arms, and to be referred to about the year 1390, occurs upon one of the bosses of the roof of the south aisle of the church of Great Yarmouth. In like manner, the arms of Ipswich in Suffolk are compounded of ENGLAND dimidiating an azure shield, charged with the *hulls of three ships in pale*. In the church of St. Mary Quay, Ipswich, are two Brasses to burghesses of that town, severally A.D. 1525 and 1551; upon the former, to THOMAS POWNDER, the Shield of the borough is blazoned with a single half-lion and a single half-ship, the lion facing to the sinister; but HENRY TOOLYE, on his Brass, marshals a single lion rampant and three half-ships. The seals of the CINQUE PORTS bear Shields charged with the same Arms—*England dimidiating three ship's hulls in pale*. See Chap. XXIV., Sect. 1. An excellent example of a Cinque Port Shield, with the Arms in relief, is preserved in the cloisters at Canterbury: it is the third from the eastern end of the south walk. At Fordwich, near Canterbury, the compound device, half-lion and half-ship, of the Cinque Ports, forms the vane of the church. Again, the Arms of the City of CHESTER are, *England, dimidiating az., three garbes or*; No. 326 A., Pl. LXXX. See Chap. XXXII.

MR. PLANCHÉ is of opinion that "to this practice of dimidiation we owe the double-headed eagle of the German Empire." This must imply that one of the dimidiated eagles should originally have faced to the sinister. MR. PLANCHÉ adds "that several instances of dimidiation occur in the arms of German Cities and Counts of Flanders, which will illustrate his theory for the origin of the German double-headed eagle, by showing the effect of the eagle dimidiated by other animals or heraldic figures:" and he gives a curious example of the incorporation of a semi-eagle and a semi-lion, the evident result of dimidiation, the lion facing to the sinister, from the seal of

ALICE D'AVESNES, No. 327, Pl. XVIII. I may place side by side with Mr. Planché's example, the seal of PETER TADERADE, "*canonici cretensis*" (a personage of whom I am unable to give any particulars, but whose seal is in existence,) in which the eagle faces to the sinister, and the effect of the dimidiation is peculiarly striking; No. 328. The Griffin of English Heraldry might reasonably be regarded as a further development of a similar dimidiation, unless it is held to be a veritable member of that family of mediæval Griffins whose ancestry flourished in the remote ages of Assyrian greatness. See Chap. XXXII.

The beautiful and elaborate *seals* that were held in such esteem in the Middle Ages, were frequently charged with heraldic insignia in association with rich architectural details. See Chap. XXIV., Section 1. In many examples, the early seals of personages of eminence display *several shields of arms* placed in the different compartments of a composition of an architectural character; and thus these Shields are grouped together so as to form a single compound heraldic composition. Thus, the seal of JOAN, wife of JOHN DE WARRENNE, Earl of SURREY, though not more than one and a half inches in diameter, is charged with nine distinct heraldic bearings, each of which is so placed that it takes a becoming part in the architectural composition. In No. 329 I give a diagram of the arrangement of this seal, in



No. 329.

the principal parts of which the arms are charged upon lozenges. In the centre is 1. *Warrenne*; 2, 2. are *England*; 3, 3. are *De*

MARSHALLING AND CADENCY.
SHIELDS OF ARMS OF THE DE BOHUNS.

CHAPTERS XV XVI & XXV

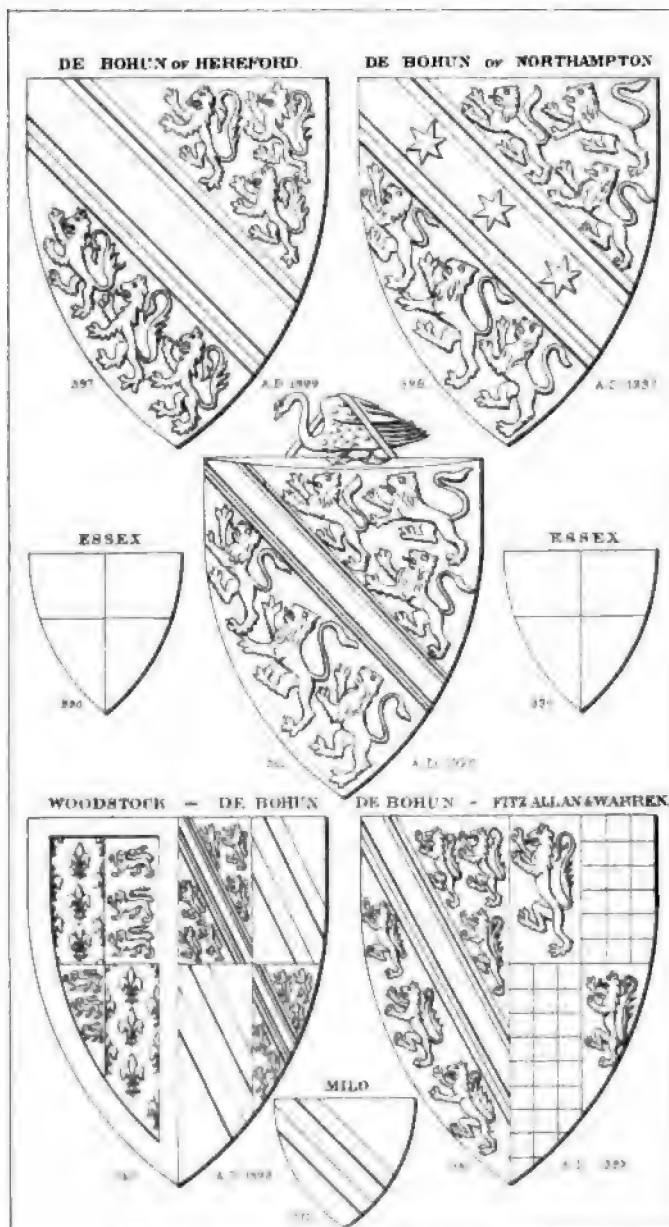
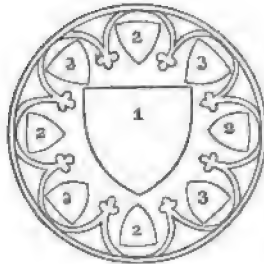


Plate XX

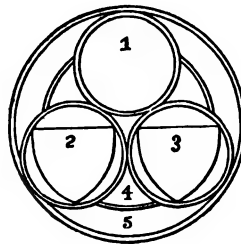
Barr, (No. 329 A, Pl. XIX., az., *crusillée*, *two barbels haurient ad-dorsed or*, *within a bordure engrailed gu.*); and in the four quatre-foils are *Leon* and *Castile* alternately. The lady was the daughter of HENRY, Count DE BARR (in France), and ALLANORE, eldest daughter of EDWARD I., and ALLANORE of Castile and Leon. The Seal of ROBERT DE SAINT QUINTIN, A.D. 1301, is another good example of such an aggroupment of several Shields. It is shown in the accompanying diagram, No. 329 B: 1. is an early shield of SAINT QUINTIN, *chequée arg. and vert*, *on a fesse gu.*, *three martlets or*; 2, 2, 2, 2. is HASTINGS, *or*, *a manche gu.*; and 3, 3, 3, 3. is FITZ-WALTER, *or*, *a fesse between two chevrons gu.*; (VINCENT MS. SS. in Coll. Arm.). See No. 705 in Chap. XXIV., Sect. 1; also the seal of ELIZ. DE BURG, in *Norfolk Archaeol.*, v. 301. This system of grouping together several Shields of arms in an architectural composition, would naturally lead to the *grouping together several coats of arms in an heraldic composition*. The Shields were all borne by the same person, and so their several bearings might obviously be *concentrated upon a single shield*. In other words, a single Shield charged with any required series of coats of arms duly arranged would naturally be substituted, as a more compact and expressive arrangement, for a group of separate though associated Shields. The quartered blazonry also might be actually displayed about his person, or on his Shield, by any noble or knight.

The counterseal of HUMPHREY DE BOHUN, fourth Earl of HEREFORD and third Earl of ESSEX, A.D. 1327, affords an excellent illustration of that aggroupment of Shields, of which the full development was quartering. This seal, No. 201, Pl. XX., bears a large central Shield for the HEREFORD Earldom between two smaller ones, No. 330, both of them (*quarterly, or and gules*) for the Earldom of ESSEX. The same aggroupment of Shields appears upon the counterseal of JOHN DE BOHUN, the fifth Earl of HEREFORD. Two or more Shields of arms are frequently found upon early seals of Royal and Noble Ladies, with their effigies:

thus, MARGARET, second Queen of E. I., is represented upon one of her seals having the *three lions of England charged upon her tunic*, and having on her right side a *shield of France ancient*, and on her left side a *shield charged with a lion rampant*. In like manner the effigy of ISABELLA, Queen of E. II., is represented upon her seal standing between a *shield of England* and another of *France ancient dimidiating Navarre*. On her seal MELICENT DE MONTAULT (A.D. 1235) has her own effigy between two Shields, the one bearing a *lion rampt.*, and the other *three fleurs-de-lys* (VINCENT, MS. SS. in Coll. Arm.) Again, the seal of MARGARET, wife of JOHN DE NEVILLE, and afterwards of Sir J. GIFFARD (about A.D. 1300), displays her effigy between two Shields, the one to the dexter bearing GIFFARD (*gu., three lions pass. in pale arg.*), and the other being charged with a *lion rampt.*; upon the tunic of the effigy the three lions are repeated. Many other early examples might be adduced of this practice of forming groups of Shields of arms before true quartering was regularly recognized; nor was this usage altogether superseded by quartering until after the close of the fourteenth century. Accordingly, the secretum of THOMAS PLANTAGENET, youngest son of EDWARD III., in its three principal compartments has his own arms, Diagram No. 331, 2.; those of his Duchess, ALIANORE DE BOHUN, 3.; his helm and crest 1.; the Swan badge, 4.; and the legend, 5. In like manner, the



No. 329 A.



No. 331.

seal of THOMAS MOWBRAY, Duke of NORFOLK, who died in banishment at Venice, A.D. 1400, bears three Shields, of which the

central Shield, No. 632, Pl. LXV., is charged with the arms of the CONFESSOR, (a special grant from RICHARD II.,) impaling BROTHERTON, (*England, with a silver label of five points*); the dexter Shield bears MOWBRAY, (*gu., a lion rampant arg.*), and the sinister Shield displays SEGRAVE, (*sa., a lion rampt. arg., crowned or.*) the arms of the Duke's mother. The BROTHERTON label was blazoned *of three points* at a later period; as in No. 299, Chap. XXVII. MOWBRAY is sometimes blazoned *purpure* instead of *gules*. On his seal also, JOHN MOWBRAY, Duke of NORFOLK, son of the last-named THOMAS MOWBRAY, placed a shield of *Brotherton* between two Shields of *Mowbray* and as many Ostrich Feathers, the Feathers being a special grant. Again, MARGARET, eldest daughter of THOMAS PLANTAGENET DE BROTHERTON, charged her seal with three Shields, those of her father and her two husbands, JOHN Lord SEGRAVE, and Sir WALTER MANNY: *or, three chevronels sa., the middle one charged with a lioncel passant of the field* (Roll of Arms, A.D. 1337-1350); but in the Calais Roll of EDWARD III., this lioncel is *rampant*. I may add that a Castle of *Castile* appears on either side of the reverse of the great seal of EDWARD II.; and that EDWARD III., when on his accession he used his father's seal, added a *small fleur-de-lys* above each of the castles; while on his own first great seal, published in October, 1327, there appear *two large fleurs-de-lys* without the castles.

But, before the usage obtained for marshalling a series of distinct and complete coats of arms by quartering so as to produce a single compound heraldic composition, the desired combination of two or even three coats of arms upon a single Shield was frequently effected by *forming a new composition* from all the charges of the several Shields, or from the most important and characteristic of them. Many of the early historical Shields of our English Heraldry were unquestionably produced by this simple process of COMPOUNDING ARMS. For example, JOHN DE DREUX, Duke of Brittany and Earl of Richmond (died A.D.

1330), whose mother was a daughter of HENRY III., when he accompanied his uncle, EDWARD I., to the siege of Caerlaverock, displayed a banner charged with *chequée or and az.*, (*De Dreux*.) with a *bordure of England*, (*gu.*, with eight lions of *England*.) and a *canton ermine* to represent the ermine Shield of Brittany; No. 116, Pl. V. The fine Shield of Prince JOHN "of Eltham," second son of EDWARD II. and of ISABELLA of France (admirably sculptured in alabaster with his effigy at Westminster), is charged with *England within a bordure of France*, No. 332, Pl. XIX.: this is both a true example of compounded arms, and also a Shield differenced with a *bordure*. Thus Marshalling gained an important advance when the counterseal of MARGARET, second Queen of EDWARD I., had suggested (as we may presume that it did suggest) the Shield of her husband's grandson. This counterseal, one of the most interesting of our Royal Historical Series, bears the *shield of England* suspended from a tree, and surrounded on the field of the seal itself with a border of *fleur-de-lys*; No. 332 A, Pl. LXXXI. The well-known Shield of the BOHUNS, of which so many fine original examples are still in existence, has been adduced by MR. PLANCHÉ as a remarkable example of the early heraldic usage now under consideration. The blazon of this Shield, No. 201, Pl. XX., is *azure, a bend argent, cotised and between six lioncels rampt. or.* (See Chap. XVII., Section 3.) The founder of the BOHUNS as an English family was a HUMPHREY DE BOHUN, one of the fortunate adventurers at Hastings. His son of the same name acquired important territorial possessions near Salisbury, by his marriage with MATILDA, daughter of the feudal Baron, EDWARD DE SARUM. Their son, another HUMPHREY DE BOHUN, married MARGERIA, one of the co-heiresses of MILO, Constable and Lord of Gloucester and Hereford, and their grandson, HENRY DE BOHUN, A.D. 1199, was created EARL OF HEREFORD. Now, the arms attributed to the Earls of SALISBURY, and borne by the renowned son of Fair ROSAMOND, WM. DE LONGESPÉE, are *azure, six lioncels rampt. or*,

No. 200, p. 89: and these arms the BOHUNS may be considered to have adopted in commemoration of their own advantageous alliance with an heiress of Salisbury. The arms attributed to MILO, on the other hand, (and still emblazoned and quartered in the Brass to his descendant, ALIANORE, Duchess of GLOUCESTER,) are *gules, two bends, the one or and the other argent*; No. 333, Pl. XX. As Lords of Hereford in their own persons, the BOHUNS evidently placed upon their Shield the silver bend of Hereford, interposing it between the two groups into which their Salisbury lioncels would thus be divided; and at the same time, further to show their descent from MILO, they appear to have bisected his golden bend bend-wise, and then to have cotised their own silver bend with the two bendlets thus obtained. Possibly these bends of the Shield of MILO may be heraldic representations of the official batons of that bold warrior, as Constable of the Castles of Gloucester and Hereford; and in the Shield of the BOHUNS their bend in the first instance may have been regarded as associated with the office and rank of CONSTABLE OF ENGLAND, so long held in the DE BOHUN family with their Hereford Earldom. (For a further notice of the arms of the BOHUNS, see Chap. XV., *Differencing by mullets*.)

In Scotland the STUARTS produced a compound Shield by encircling their own fesse chequée, (*or, a fesse chequée arg. and az.*), with the Royal tressure. In 1374, the seal of DAVID, son of King ROBERT STUART and EUPHEMIA, Countess of Strathern, is charged with the Stuart fesse interposed between the two chevrons of Strathern, the whole being within the tressure: and, A.D. 1377, upon the seal of ALAN STUART of Ochiltree, the chequée fesse is surmounted with a bend charged with *three buckles*, such being the arms of Ochiltree.

The *Union Jack Flags* of JAMES I. and GEORGE III. are more recent but eminently characteristic examples of compounding arms. See Chapters VI. and XVIII.

An easy step in advance from such a composition as the seals of the fourth and fifth Earls of Hereford, Nos. 201 and 300, and from others of the same class, leads us on to the true *Quartering of Arms*. This mode of arrangement, indeed, was suggested to the Heralds of the EDWARDS by such Shields as were simply quartered for diversity of tincturing, as in the two small Shields, No. 330, in No. 33 B, p. 25, and in No. 156, Pl. VI. Numerous examples of such Shields quarterly of two tinctures occur in the early Rolls.

The process of QUARTERING divides the field of a single Shield into four divisions of equal area, by one vertical line cutting one horizontal line, as in No. 11, p. 17. Into each of these divisions one of the coats of arms to be "quartered" is placed. If there are four coats, one of them is placed in each of the four quarters, their precedence being determined by their relative importance—that is, in almost all cases determined by the seniority of the several coats in their present alliance. Should there be two coats of arms only to be quartered, the first and fourth quarters both bear the most important coat, and the second and third quarters bear the other coat; as in No. 355, Pl. XXIV. In the case of three coats of arms for quartering, the fourth quarter repeats the coat that is charged upon the first quarter; as in No. 359. The ROYAL ARMS OF ENGLAND, (No. 334, Chap. XIX., and No. 543 A, Pl. LIX.,) as now borne by HER MAJESTY the QUEEN, exemplify a Shield thus quartered with three quarterings: it is charged with, 1 and 4, *England*; 2, *Scotland*; and, 3, *Ireland*. Four coats of arms, when quartered, are placed in their proper order of succession, each in one of the four quarters of the Shield, as in No. 361, Pl. XXIV. Again, should more than four coats of arms require to be quartered upon one Shield, the field of that Shield is to be divided, upon the same principle as before, into the requisite number of compartments, and such repetitions are to be introduced as the special circumstances of each case may render necessary. Thus

in No. 15, p. 17, the Shield is *quarterly of eight*. If one of the Shields to be quartered is *itself quartered*, it is to be treated precisely as if it were one single coat of arms, and such a coat is said to be *quarterly quartered*. Quarterly quarters are shown in No. 16. The early Heralds also occasionally quartered impaled coats of arms: but in more recent Marshalling impaled coats are held to be ineligible for quartering; and, indeed, the act of quarterly quartering at once indicates and supercedes an impalement.

The *earliest example* known in England of a Shield upon which two distinct armorial ensigns are marshalled by quartering, is the shield, No. 135, Pl. I., upon the monument of ALIANORE, Queen of EDWARD I., at Westminster. It bears *quarterly*, 1 and 4, CASTILE; and, 2 and 3, LEON. Its date is 1291. These quartered arms were first adopted by the father of Queen ALIANORE, FERDINAND III., on the union of the provinces of Castile and Leon under his rule. In this noble monument, the beautiful effigy of the truly royal Lady rests upon a plate of gilt latten, that is covered with a *diaper of castles and lions* alternating in lozenges. Upon her seal the effigy of the Queen stands between a *castle and a lion in pale* to the dexter, and a *lion and castle in pale* to the sinister: the counterseal has a *shield of England only* suspended from a tree. One of the smaller enamelled Shields that yet remain upon the south side of the monument of EDWARD III., in Westminster Abbey, is charged with this *quartered shield of Castile and Leon* impaling *France ancient and England quarterly*.

Contemporary with the Westminster Abbey Shield is the mail-clad and cross-legged effigy in Winchester Cathedral, that Mr. WALFORD has such good reason for assigning to Sir ARNOLD DE GAVESTON, the father of PIERS DE GAVESTON, the favourite of EDWARD II. This armed effigy has a Shield charged with a cross, which quarters, 1 and 4, *or, two coins passant gules, collared and belled az.*, being the arms of GAS-

TON, Viscount DE BEARN; and, 2 and 3, *three garbs*; No. 335, PL. XIX. The presence of the cross in this curious example is precisely such a modification of quartering as might, in the first instance, have been expected. This cross may have represented a third Shield, or it may have been simply either a structural or a decorative accessory of the Shield itself. This Shield is sometimes assigned to WILLIAM DE FOIX. The arms of DE FOIX are, *or, three pallets gu.* The well-known Shield of PIERS DE GAVESTON himself, who was created Earl of CORNWALL by his hapless friend, the second EDWARD, are, *vert, six eaglets or*; No. 335 B, Plate XIX. They are thus blazoned for "LE COMTE DE CORNEWAILE," in the Roll of EDWARD II., A.D. 1308-1314. This Shield formed one of the series that were carved upon the tomb, which supported the effigy that Mr. Walford assigns to the elder Gaveston. Another of these Shields bore *Castile and Leon quarterly*, as they still appear upon the monument at Westminster. For all particulars relative to Sir ARNOLD DE GAVESTON, I must refer to Mr. WALFORD's equally able and interesting paper, in the 15th vol. of the *Archæological Journal*.

Somewhat later, ISABELLA, daughter of PHILIP IV. of France, the Queen of EDWARD II., upon the reverse of one of her seals marshals four coats quarterly: that is, 1, *England* (her husband); 2, *France* (her father); 3, *Navarre*, (her mother); and 4, *az. a bend arg., cotised potent counter-potent or*, for *Champagne*, then a most important appanage of the crown of France; No. 335 A, page 135. In No. 335 C, page 170, I give the Shield of CHAMPAGNE, in order to show more clearly the field of the Shield between the counter-potences of the cotises.

Early in the year 1340 EDWARD III. adopted his fourth great seal, (seal D. of WILLIS,) upon which the Royal Arms appeared *quartering France Ancient and England*, as in No. 536 B, PL. LVIII. This quartered Shield stands foremost in the blazonry of the Royal Heraldry of England. It appears differenced with

MARSHALLING.

CHAPTER XIV

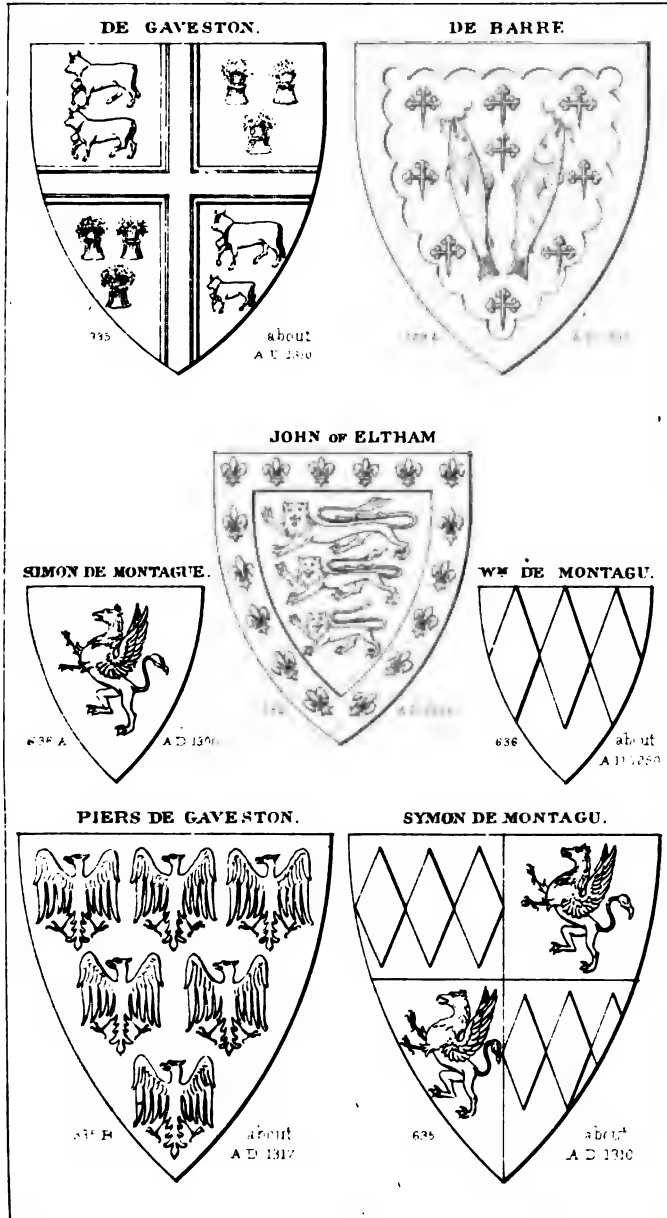
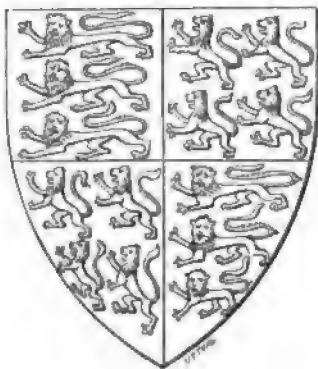


Plate XIX.

the utmost heraldic skill, and impaled and quartered with a long array of noble and famous arms; and, as the Royal Shield, with no other change than in the number of the fleurs-de-lys, it continued in use until the accession of the STUARTS to the English Crown in the person of JAMES I., in the year 1603. The change in the 1st and 4th quarters from an azure field *sémée-de-lys or*, to a field charged with *three golden fleurs-de-lys*, took place during the reign of HENRY IV., perhaps in the year 1403. This same change had been made by the French Kings as early as the year 1364. I must add that RICHARD II. appears to have quartered *England and France*, as well as *France and England*; that is, he sometimes placed *England* and sometimes *France* in the first quarter.

PHILIPPA, the Queen of EDWARD III., on her secretum quarters her paternal arms of *Hainault* with those of her husband; thus, this seal is an early example of *compound quartering*. It is thus blazoned: quarterly, 1 and 4, grand quarters, ENGLAND; 2 and 3, grand quarters, 1 and 4, *or*, a *lion rampant sa.*, for FLANDERS; 2 and 3, *or*, a *lion rampant gu.*, for HOLLAND; No. 337. A small Shield bearing these arms exquisitely carved in



No. 337. Queen PHILIPPA of HAINAULT.

alabaster yet exists upon the south side of the monument to Queen PHILIPPA herself in Westminster Abbey. The Shield of

Hainault also remains, with another Shield of *Navarre*, on the east end of the monument of Queen PHILIPPA. The arms of E. III. (*France Ancient and England*) impale those of Queen PHILIPPA upon a Shield in the Brass to Canon JOHN SLEFORD, A.D. 1401, at Balsam, in Cambridgeshire: he had held the two not very consistent offices of Master of the Wardrobe to the King and Chaplain to the Queen. A German Herald would have represented the first and third lions of quarters two and three of No. 337 facing to the sinister. See Chap. XXXII. On her other seals Queen PHILIPPA impales *England* with *Hainault*, and *France* with *England* and *Hainault*.

The first *English subject* who is recorded to have quartered arms, so far as it is at present known, was SYMON DE MONTAGU, whose Shield, No. 635, Plate XIX., is marshalled as follows in the Roll of EDWARD II., A.D. 1308-1311:—

“*Sire Symon de Montagu, QUARTILE de Argent e de azure; en les quarters de azure les griffons de or; en les quarters de argent les daunces de goules.*” (The “*daunces*” are equivalent to a group of fusils conjoined in fesse across the shield, which is sometimes blazoned as a “*dancette*” or a *fesse dancettée*.) In this composition two distinct coats of arms borne by the MONTAGUES are marshalled together by quartering: that is to say,—1. “*Argent, a fesse engrailed (or dancettée) of three pieces gules,*” for “WILLIAM MONTAGUE,” (Roll of HENRY III.); and 2. “*azure, a griffin segreant or,*” for “SIMON DE MONTAGU,” (Roll of Caerlaverock, A. D. 1300.); Nos. 636 and 636 A, Pl. XIX.

The inventory of his property, made in 1322, one year after the death of HUMPHREY DE BOHUN, third Earl of Hereford, at the battle of Boroughbridge, incidentally shows that marshalling arms by quartering two distinct coats that had become allied, was practised by English Heralds in the first quarter of the fourteenth century. Among the objects particularly specified is a *courte-pointe*, *quinte-point*, or quilt, embroidered quarterly, “*écartelé*” or “*quartelé*,” of the Arms of ENGLAND and

MARSHALLING.

CHAPTER XV



Plate XX.

Effigy of John de Hastings Earl of Pembroke
from the Brass at Elsyng, Norfolk. AD 1347.

HEREFORD. The Earl had married ELIZABETH PLANTAGENET, the youngest daughter of EDWARD I.; so, in evident anticipation of impalement, he quarters the arms of his consort with his own; and, as the lady was a Princess, her arms appear in precedence in the first quarter. In one of his seals the Earl places the three lions of England in cusped circles about his own shield: Pl. LXX., 3, (No. 398).

These examples thus deprive JOHN HASTINGS, Earl of PEMBROKE, of the honour that has been assigned to him of having been the first English subject who quartered arms. This Earl married MARGARET PLANTAGENET, the youngest daughter of EDWARD III.; and, in his shield of arms he marshalled by impalement *two quartered coats of arms*,—his own arms, HASTINGS and DE VALENCE quarterly, and FRANCE ANCIENT and ENGLAND quarterly, the arms of the Princess, his Countess: No. 338 A, p. 172.

In the fine Brass to Sir HUGH HASTINGS, at Elsyng in Norfolk, the date of which is 1347, there is an effigy of Earl JOHN, (who died in 1375), having his jupon charged with HASTINGS and DE VALENCE quarterly; No. 338, Pl. XXI. This same Brass also contains an effigy of EDWARD III. himself in armour, and his jupon of arms bears FRANCE and ENGLAND *quarterly*. The shield, twice quartered and impaled, of the Earl of PEMBROKE, forms one of the small group, carved with the purest artistic feeling in alabaster, that still remains to shew how rich and splendid was the original heraldic adornment of the monument of his royal mother-in-law, Queen PHILIPPA; No. 338 A, p. 172.

In the course of the second half of the fourteenth century both quartering and impaling arms gradually became established as heraldic usages, and impaled and quartered shields soon began to abound; nor was it long before quarterings in many instances were very considerably increased in their numbers.

I now give a few additional early examples of both impalement and quartering.

In the well-known Roll of Arms of HENRY III., LE MARESCHAL charges a *lion rampant gules* upon a shield *per pale or and vert*; and the field of the shield of FITZ MAYHEWE, is *per pale az. and gu.*: and in the same Roll and in the Roll of Caerlaverock, the arms of DE VERE, DE MANDEVILLE, DE SAY, LE DESPENCER, DE ROCHEFORD, and DE BEAUCHAMP have the field *quarterly of two tinctures*; WM. DE BEAUCHAMP charges his quarterly shield with a *bend*, and the DE LACI of the first Roll bears a *bendlet sable* upon a shield *quarterly or and gules*. Other examples occur in considerable numbers in other early Rolls. These early shields may be regarded as the prototypes of true impalement and quartering.

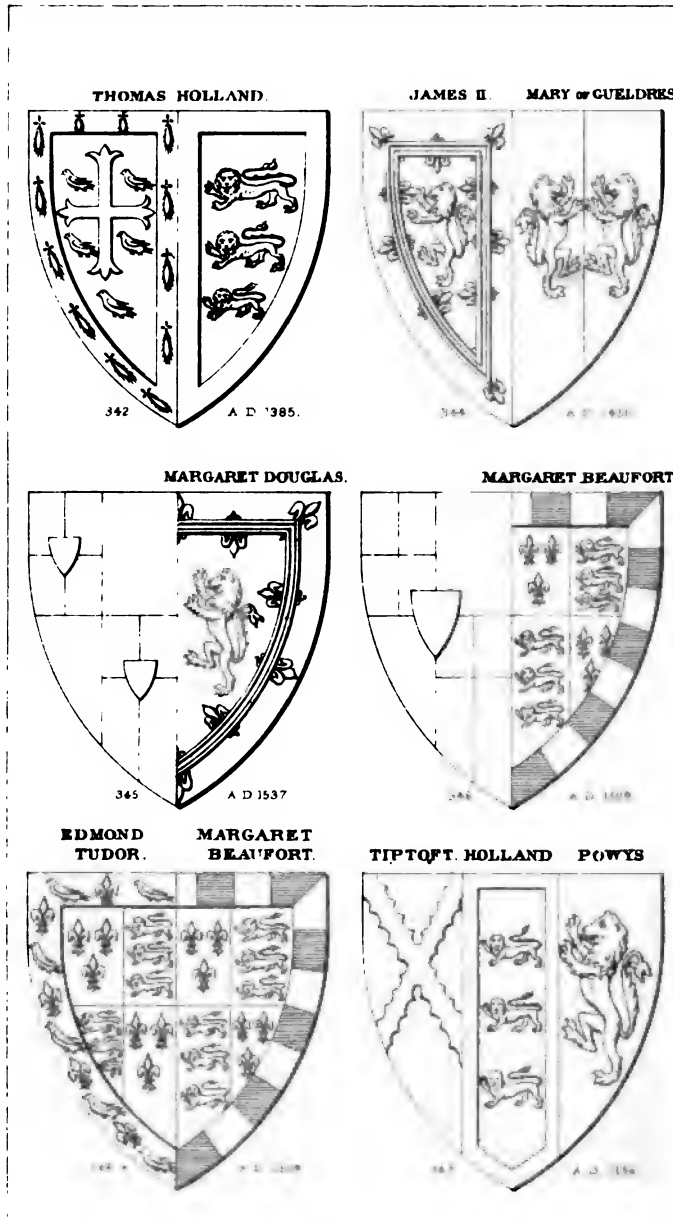
On the monument of EDWARD III., at Westminster, are two noble shields of his own royal arms of *France and England quarterly*, emblazoned in enamel; also, five others, all of them quartered and some of them impaled also, smaller in size, but of equal excellence.

Another very fine example of the quartered royal shield is sculptured in the southern spandrel of the entrance archway to Westminster Hall: and other examples, most of them with labels, surround the monuments of Bishop BURGHESH (about A.D. 1370) at Lincoln, Pl. XXXIV; of the BLACK PRINCE at Canterbury; and of Prince EDMOND of Langley, at King's Langley. King's College Chapel, at Cambridge, also contains a splendid series of sculptured examples of the Royal quartered shield of a much later period.

Upon the Brass of ALIANORE DE BOHUN, also at Westminster, A.D. 1399, are the following shields: 1. The shield of the husband of the Duchess ALIANORE, THOMAS PLANTAGENET, Duke of Gloucester—*France and England quarterly, within a bordure argent*: 2. The shield of the Duchess herself and her husband impaled; No. 340, Pl. XX. The Duchess ALIANORE quarters DE BOHUN and MILO of Hereford, Nos. 201, and 330, Pl. XX. 3. The shield of the father and mother of the Duchess ALIANORE—*De Bohun impaling Fitz-Alan and Warrenne quarterly*, No. 341, Pl. XX.; *Fitz-Alan is, gu., a lion rampt. or.*

MARSHALLING AND CADENCY. IMPALEMENTS. •

CHAPTERS XV, XVI & XXVI.



In a Roll of Arms, temp. RICHARD II., (A.D. 1392-1397,) the Arms of THOMAS, Duke of GLOUCESTER, are blazoned in this remarkable manner:—Quarterly, 1. FRANCE ANCIENT: 2 and 3. ENGLAND: 4. DE BOHUN: *and a bordure argent, which encloses only the first three quarters.*

In the second of these shields the bordure of WOODSTOCK is not dimidiated by the impalement. This is also the case in many other early examples of impaled shields which are charged with bordures. Thus, THOMAS HOLLAND, Earl of KENT, bore, as a special grant from RICHARD II., the Arms of the CONFESSOR, No. 78, Pl. I, *within a bordure ermine*, impaling *Holland modern*, that is, impaling *England within a bordure argent*. Upon the seal of this THOMAS HOLLAND his shield is charged with the impaled arms, having both the bordures complete; as in No. 342, Pl. XXII. In the Seal, the same composition is repeated upon the sleeved jupon of the Earl himself and upon the barding of his charger. Considerably later, A.D. 1446, the Brass of Lady TIPTOFT, at Enfield, displays a shield charged with a double impalement; that is, *Tiptoft*, No. 300 A, Pl. XVII, (*arg., a saltire engrailed gu.*) impaling *Holland*, and this impaled coat impaling *Powys*, No. 300 B, (*or, a lion rampt. gu.*:) here, as before, the bordure of Holland is blazoned without any dimidiation. In like manner, upon the seal of MARY of GUELDRS, Queen of JAMES II., of SCOTLAND, A.D. 1459, No. 344, Pl. XXII., the complete tressure appears upon the impaled shield: but upon the monument of MARGARET, Countess of LENNOX, the mother of Lord DARNLEY, in Westminster Abbey, one of the shields (all of them elaborately quartered) impales SCOTLAND, having the tressure dimidiated by impalement, No. 345, Pl. XXII. In No. 344, the arms of GUELDRS are, *az., a lion rampt. or*; impaling HOLLAND, *or, a lion rampt. sa.*, the two lions respecting each other, after the usage of Continental Heraldry. M. BOUTON (*Nouveau Traité de Blason*, p. 322,) blazons the arms of GUELDRS as,—*az., a lion rampt. contourné or, crowned and langued gu.*, impaling FLANDERS or

HOLLAND,—or, a lion ramp. sa., armed arg., langued gu.; No. 722, Pl. LII., drawn from M. Bouton's example. In an illuminated MS. of the fifteenth century, in the College of Arms, (*Collectanea Curiosa*, L. XIV.), both the lions are crowned, and the lion of Gueldres is also *queue fourchée*. One of the quartered and impaled shields upon the monument of MARGARET of Richmond, mother of HENRY VII., bears FRANCE MODERN and ENGLAND QUARTERLY, within a bordure compony, which bordure is dimidiated; No. 346, Pl. XXII.: the dexter half of this shield, which is placed at the east end of the monument, bears the arms of THOMAS STANLEY, Earl of DERBY. The shield at the west end of this fine monument bears TUDOR, No. 482, Pl. XXXII., impaling BEAUFORT, both the bordures being dimidiated; No. 346 A, Pl. XXII.

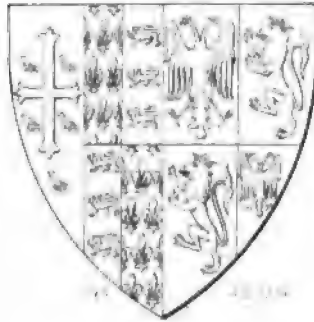
Upon one of his seals JOHN PLANTAGENET of GHENT impales *Castile and Leon* with *France and England* differenced with a label *ermine*; and in this instance, in honor of his royal consort, CONSTANCE of CASTILE and LEON, he places his own arms on the sinister side of the shield: in his other impaled shields the arms of this Prince occupy the customary dexter half of the escutcheon: he also used seals bearing his own arms without any impalement.

HENRY BOLINGBROKE, afterwards HENRY IV., during his father's lifetime bore *England* differenced with a label of Lancaster; but, on the death of JOHN of GHENT, he assumed the arms his father had borne, and those arms he sometimes impaled with the coat of the CONFESSOR. On one of his seals, certainly engraved and used between Feb. 3, and September 30, 1399, (the dates of his father's death and his own accession), HENRY bears the CONFESSOR differenced with a label of three points, impaling *France and England* quarterly with a label of five points of *Brittany*, impaling *Lancaster*, and this impaled coat impaling *De Bohun*, for MARY DE BOHUN, his first wife, who died A.D. 1394. The annexed diagram, No. 347, shows this remarkable aggroupment. In the original

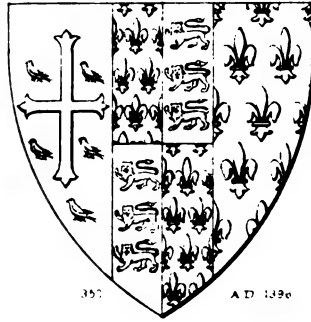
MARSHALLING.

PLATE XLIV

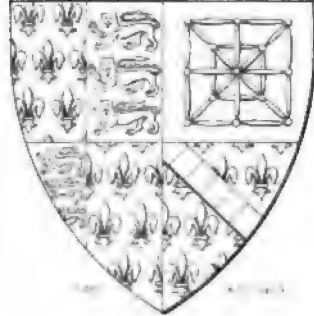
RICHARD II - ANNE of BOHEMIA



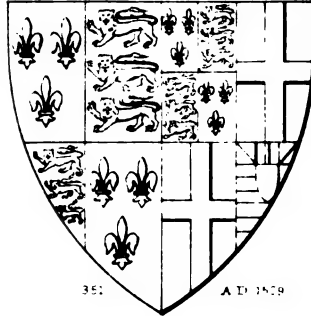
RICHARD II - ISABEL of FRANCE



HENRY IV - JOAN of NAVARRE.



HENRY VII - ELIZ. of YORK.



POWYS

HOLLAND.

HENRY VI - MARGARET of ANJOU.

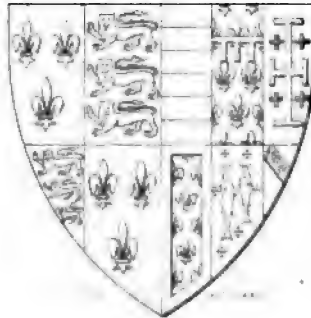
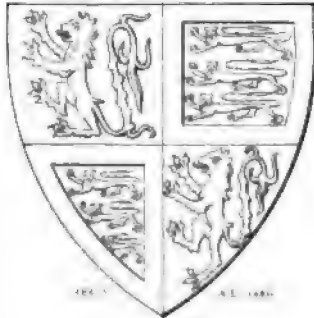
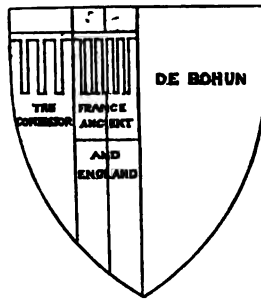


PLATE XLV

seal, the shield hangs diagonally from a large helm surmounted by the lion crest, and on either side is an ostrich feather



No. 347.

curiously entwined with a ribbon charged with the word "so VE REY NE."

Upon his monument at Canterbury, HENRY IV. charges the first and fourth quarters of his shield with *France Modern*; and it is probable that his Queen JOAN shortly after her second marriage adopted the *three fleurs de lys* in place of the field *semée de lys*. In the Canterbury shield, *France Modern* and *England* quarterly impale *Navarre* and *Eureux*.

HENRY VI. impaled the arms of his Queen, MARGARET, of ANJOU; and thus his own quartered arms, in No. 352, Pl. XXIII., are seen to be marshalled by impalement with a coat of *six quarterings*. The quarterings of Queen MARGARET are blazoned in Chap. XIX., Section 5.

EDWARD IV., as if he felt it to be a point of honour that his Queen should be distinguished by an heraldic display at least equal in its quarterings to the insignia of her Lancastrian rival, granted to ELIZABETH WIDVILLE on her marriage with him, a series of augmentations derived from the armorial insignia of her maternal ancestry, all of which were to be borne quarterly, and were duly blazoned on their impaled shield. This example was improved in a characteristic manner by HENRY VIII., in his grants

of arms to his own successive Consorts. See Chapter XIX., Section 5.

JOANE of NAVARRE, the second wife of HENRY IV., (she was the widow of JOHN DE MONTFORT, Duke of BRITTANY, and she married HENRY IV. in 1403,) impaled with her husband's arms those of her father, CHARLES II., King of *Navarre* and Count of *Eureux*; and she bore *Navarre and Eureux* per fesse, the former in chief, and the latter (*France Ancient charged with a bend compony arg. and gu.*) in base; No. 348, Pl. XXIII. Queen JOANE also *quartered Eureux and Navarre*, and a shield thus quartered is blazoned upon the canopy of the monument to HENRY IV. and herself in Canterbury Cathedral.

RICHARD II. impaled the *Confessor* with *France and England quarterly*, and again to the sinister impaled *Bohemia* for ANNE, his first Queen, No. 349, Pl. XXIII.; afterwards, for ISABELLA, his second Queen, RICHARD substituted *France Ancient* in the sinister impalement, No. 350, Pl. XXIII.; see also No. 529, Pl. XXXV.

Upon his monument in his own chapel at Westminster, HENRY VII. displays a shield charged with his royal arms of *France Modern and England quarterly*, impaling the arms of ELIZABETH of YORK, that is, *quarterly, in the first grand quarter, France Modern and England quarterly*, for her father, EDWARD IV.; 2 and 3. *Ulster*, (or, a cross *gu.*); and 4. *Mortimer*,—to declare her descent from the Houses of both York and Clarence; No. 351, Pl. XXIII.

Again, the arms of RICHARD III., impaling those of his Queen, ANNE NEVILLE, are blazoned in the WARWICK ROLL, now preserved in the College of Arms, as follows—*France Modern and England quarterly*, in the dexter half of the escutcheon, impaling *quarterly*, 1. *Newburgh*, (*chequée arg. and az., a chev. erm.*), impaling *Beauchamp*, (*gu., a fesse between six crosses crosslets or*): 2. *Montagu*, (*arg., three fusils conjoined in fesse gu.*), impaling *Monthermer*, (or, an eagle displayed *vert.*): 3. *Neville*, (*gu., a saltire arg.*), differenced with a label compony of silver and azure: and 4. *De Clare*, impaling *Le Despencer*.

From the Windsor Garter-Plates I obtain the four following examples of Marshalling:—

Sir JOHN NEVILLE, K.G., Lord MONTAGU, (afterwards Duke of NORTHUMBERLAND,) brother of RICHARD NEVILLE, Earl of WARWICK, married ISABELLE, daughter and heiress of Sir EDMOND ENGLETHORPE; and he fell A.D. 1471, at Barnet: *Quarterly*; 1 and 4, *Montagu*; 2 and 3, *Neville*, differenced with a label of three points *compony arg. and az.*; charged in pretence with an inescutcheon bearing, *quarterly*: 1. *Bradstone*, (*arg., on a canton gu., a rose or*); 2. *Englethorpe*, (*gu., a cross engrailed arg.*); 3. *De la Pole*, (*az., on a fesse, between three leopard's faces or, an annulet gu.*); 4. *Montagu*.

RICHARD BEAUCHAMP, K.G., Earl of WARWICK, (died 1439): *Quarterly*: 1 and 4, *Beauchamp*; 2 and 3, *Newburgh*; and, in pretence, the arms of his wife, ISABELLE, daughter and heiress of THOMAS LE DESPENCER, Earl of GLOUCESTER: *Quarterly*: 1 and 4, *De Clare*; 2 and 3, *Le Despencer*.

Thus these noblemen associated the arms of the great Heiresses, their consorts, with their own, in their capacity of Knights of the Garter.

JOHN DE VERE, K.G., Earl of OXFORD, (his grandfather, another JOHN DE VERE, married ELIZABETH, daughter and heiress of Sir JOHN DE HOWARD): *Quarterly*: 1 and 4, *De Vere*; 2 and 3, *Howard ancient*.

HENRY, LORD STAFFORD, K.G., (second son of HENRY STAFFORD, second Duke of BUCKINGHAM): *Quarterly*: 1. *Woodstock*, (No. 340, Pl. XX.); 2. *De Bohun*, (No. 397); 3. *Stafford*, (*or, a chevron gu.*); 4. *De Bohun of Northampton*, (No. 398); differenced on the fesse point with a *crescent*.

In our own times, we have seen a very singular example of Quartering in the arms of the late lamented PRINCE CONSORT, No. 353. H.R.H. Prince ALBERT differenced the Royal Arms of England, which he quartered in the first and fourth quarters, with a label argent charged on the central point with the Cross of St. GEORGE—an anomaly in Heraldry, and indeed an heraldic

contradiction, for which I am altogether unable to offer any explanation. Had the Prince borne the Royal Shield of England (*England, Scotland, and Ireland, quarterly*) alone, in that case a label for difference would have been both a necessary and an expressive accessory to his shield; but to have differenced the Royal Arms when quarterly quartered, as in No. 353, in heraldic language was to suggest, (for it cannot possibly be said to have spoken plainly), that the Royal Consort of the Prince was some near relative to the Sovereign of England, but not the illustrious Lady herself who wears the Crown of these realms. The paternal coat of His late Royal Highness, marshalled in the 2nd and 3rd quarters of No. 353, is *barry of ten, or and sable, a chaplet of rue in bend vert*, for SAXONY. See Chap. XIX., Section VI.

I conclude this brief series of examples with the historical shield of four quarters, which, next to the Royal Armoury, stands at the head of the modern Heraldry of England—the Shield of the EARL MARSHAL, the DUKE OF NORFOLK. This Shield, No. 299, (as I have already shown) thus marshals four coats of arms of high renown in English history: 1. *Howard*; 2. *De Brotherton*; 3. *Warrenne*; and 4. *Mowbray*: No. 299, Chap. XXVIII., and No. 394, Pl. XXXVII.; also see pages 38 and 153.

II. THE DISPOSITION AND AGGROUPEMENT OF TWO OR MORE SHIELDS OF ARMS, SO THAT THEY SHALL FORM AND CONSTITUTE A SINGLE HERALDIC COMPOSITION.

In many cases, Marshalling requires that Shields of Arms should retain their individual characteristics, while they also have to form associations with other heraldic compositions. This is effected by grouping together the allied shields.

Knights of the Garter, the Bath, and other Orders, if married, bear two Shields. On the first, placed to the dexter, are the paternal Arms of the Knight himself, being surrounded with the Insignia of his Order of Knighthood. On the second shield he

bears his own Arms repeated, without any Knightly Insignia, impaling those of his wife, or charged with them in pretence; and this second shield is usually encircled with a garland of oak-leaves, as a decorative accessory only, and without any heraldic significance: vine-leaves might be very happily combined with the foliage of the oak about the sinister half of the impaled shield. This English usage is not followed in Foreign Heraldry. See Chap. XXXII.

Though not customary in actual practice, a similar arrangement might be adopted, in exact conformity with heraldic rule, in the instances of Archbishops and Bishops who are married: as it is, in like manner, by the Herald Kings.

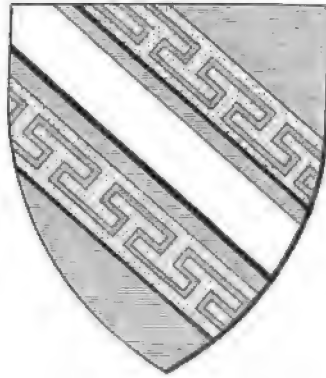
A Peeress in her own Right bears her hereditary arms (without Helm or Crest) on a Lozenge, with her Coronet and Supporters. If she be married to a Peer, both her Arms and those of her husband are fully blazoned, and the Shield and the Lozenge are grouped together to form a single Compound Composition, precedence being given to the achievement of the higher rank. If she be married to a commoner, her husband charges her paternal Arms ensigned with her Coronet, in Pretence upon his own; and she also bears her own Achievement of Arms, distinct and complete, as she bore it before her marriage: and, in this instance also, the Lozenge and the Shield are grouped together, the Lozenge yielding precedence.

If the *Widow of a Peer* should marry a Commoner, she continues to bear the Arms of her former husband, as before, on a separate Lozenge; and, on another Shield her second husband impales or charges in pretence her paternal Arms, the two forming a single group, the shield having precedence. Should she marry a second peer, she would not retain the Arms of her former husband, unless his rank had been higher than that of her second husband.

Royal Personages, when married, bear their own Arms, being both the Arms of their Dominion and also their Personal Insignia,

alone on a separate shield, which is placed to the dexter; and a second shield bears the impaled arms of the husband and the wife, the arms of the personage of the higher rank being to the dexter. In some instances, quartering is used in the second shield instead of impalement,—a practice that ought to be altogether discontinued.

Two or more shields may be grouped together by placing them upon a mantle of crimson velvet lined with ermine; or by the instrumentality of any such simple accessories as the artist may devise. Or it may be sufficient either to place the shields, or the shield and lozenge, side by side, or to arrange them in such a manner that the shield to the dexter should rest upon the dexter chief of the other shield or of the lozenge.



No. 335 c. CHAMPAGNE.

See pp. 135, 158.

III. MARSHALLING THE ACCESSORIES OF ANY SHIELD, LOZENGE OR GROUP, is necessarily determined by the circumstances of every individual case.

The Accessories are the *Helm, Wreath, Cap, Crest-Coronet, Crest, Coronet, Crown, Mantling, Supporters, Scroll and Motto, Badges*, and *Knightly or Official Insignia*. The several characteristics and uses of these accessories having been described in Chapter

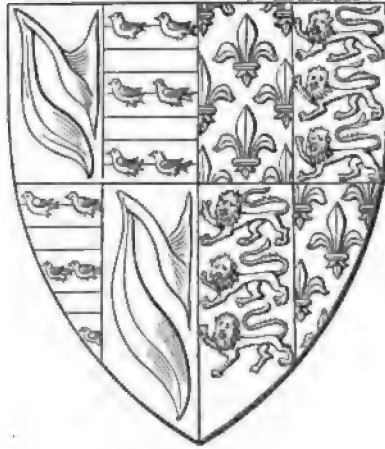
XIV. their treatment in Marhalling requires but brief notice.

The *Helm* always rests upon the Chief of the Shield. Commoners, Knights, and Baronets have their *Crests* placed upon their Helms, the Crest in every case being sustained by its Wreath, Cap, or Crest-Coronet. Peers and Princes place the *Coronet* of their rank upon their Helm, and their Crest, duly supported, is placed above the Coronet. The SOVEREIGN places the Royal Crest above the Imperial Crown. The *Manling* always falls, or is displayed, from the back of the Helm. The *Scroll and Motto*, and also all *Badges*, are placed below the shield: but should any Motto have a special reference to the Crest, in that case such Motto should stand either in chief of the entire achievement, or, if only the Crest and the Shield are blazoned, it may intervene between them. The *Supporters* are to be adjusted to the shield or lozenge in such a manner that they may appear to be in the act of supporting and protecting it. Supporters and Crests also admit *Marks of Cadency*.

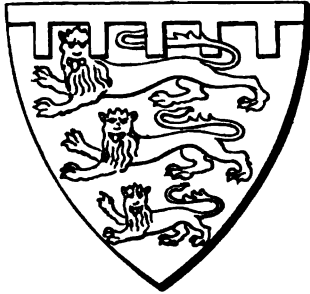
Official Insignia may be associated with any Achievement, in such a manner as may be best calculated to display them with becoming effect. Thus, the official staves of the EARL MARSHAL are blazoned and crossed behind his shield. An Official Badge or Jewel may be suspended from the shield itself. Other objects and devices must determine their own most appropriate display, care being taken that the true Heraldic Achievement should maintain its own distinct individuality.

Knightly Insignia are always associated with Achievements of Arms. The Garter and Motto of the Order encircle the shields of all *Knights of the Garter*; and the Collar, with the "George," may also be blazoned about the Garter itself. *Knights of the Bath* encircle their shield with a Red Riband charged with the Motto of the Order, and having the Jewel depending. In like manner, the *Knights of the Thistle* and of *St. Patrick*, of *St. Michael* and of *St. George*, and of the *Star of India*, place the Ribands of their

Orders with their Mottoes, each about his own shield. These Ribands are severally Green, Sky Blue, Deep Blue with a Scarlet Stripe, and Light Blue having edges of White. The Badge or Jewel of each Order depends from the Riband. The Collars also of all these Orders may be blazoned about the shield of any Knight: and a Knight of more than one Order may display the Insignia of each Order. In like manner, *all honourable Insignia* of every kind may be displayed in association with a Shield or Achievement of Arms. And, in accordance with the same rule, *Foreign Orders and Insignia* may be displayed, provided that they have been duly recognized and admitted in this country.



No. 338 A. Shield of JOHN DE HASTINGS, K.G., Earl of PEMBROKE, quartering *De Hastings* and *De Valence*, and impaling *France Ancient* and *England* quarterly: from the Monument of Queen PHILIPPA, in Westminster Abbey. See pp. 160, 161.



No. 470.

EDWARD I, AS PRINCE ROYAL.



No. 471.

HENRY OF LANCASTER.

CHAPTER XV.

CADENCY AND DIFFERENCING.

By CADENCY Herald's distinguish the different individuals or the several branches of the same family, all of whom, in right of their common descent, inherit and bear the same arms.

DIFFERENCING, as distinct from CADENCY properly so called, is applied to distinguish the arms of individuals and families who, without any tie of blood-relationship, are connected through Alliance, or who in early times were more or less directly affected by Feudal Dependency. This term DIFFERENCING also denotes the secondary charges, by which those shields of arms are distinguished that bear the same Ordinances.

A shield of arms may thus be "differenced," either by modifying or adding to the original blazon, while retaining its distinctive character; or by introducing upon the shield some fresh charge, which is to take no part in the actual composition of the arms, but is to have a special and a separate existence of its own as a "Difference."

The modified shield, when once adopted, would become in

fact an independent heraldic composition, and would be permanently retained, while yet at the same time it would indicate clearly and emphatically both its origin and its alliances.

The shield, on the other hand, that in its own blazon remains unchanged and without even the very slightest modification, but is *differenced* by a "Mark," or "Marks of Cadency," would be borne only as a temporary distinction, contingent upon the duration or the change of certain conditions; and subsequently such a shield would alter its Differences or remove them altogether, in accordance with the new requirements of advancing time. In these changes in the "Marks of Cadency" which may be borne at different times by the same individuals, and in the origin of the "Marks" themselves, the student of Historical Heraldry will find lying open before him a wide field for singularly interesting and attractive inquiry.

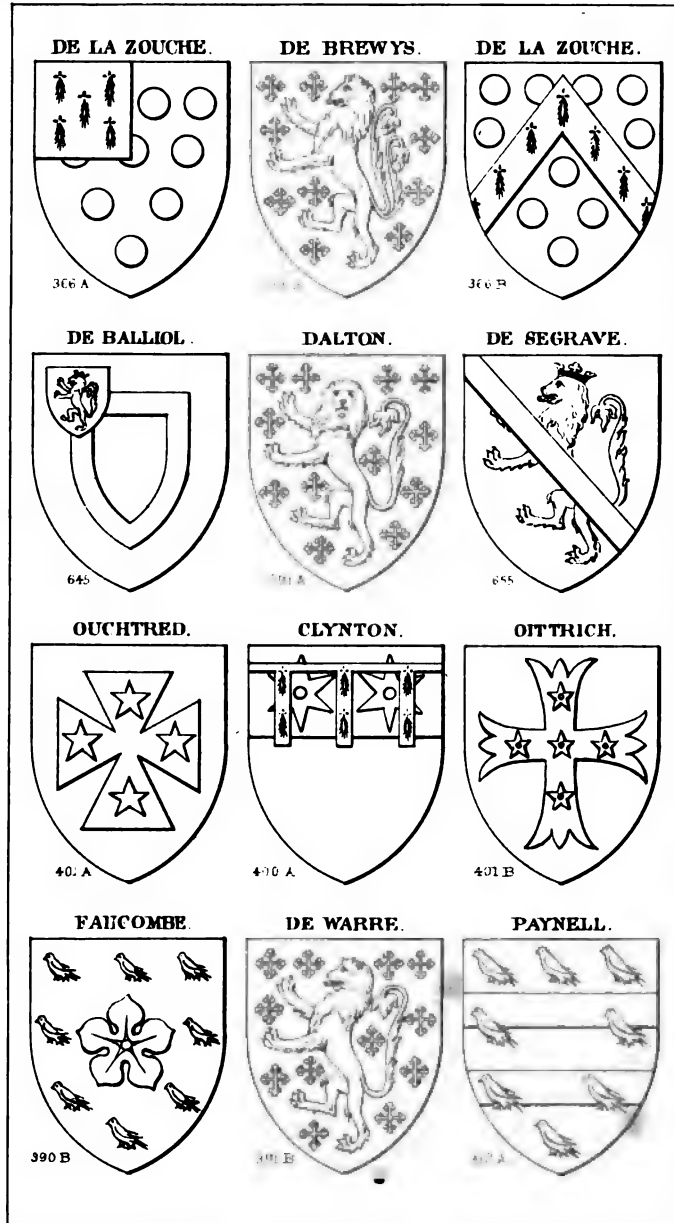
Occasionally, more than one Mark of Cadency or Difference appear in the same shield; and it also was a practice habitually prevalent with the early Heralds to *difference their Differences*, that is, to charge one Mark of Cadency or Difference upon another.

I. 1. The former of the two processes for Differencing Arms may be effected, first, by *changing the tincture* either of the field, or of the ordinary, or of any other charge, in any Heraldic Composition; or by simply *reversing* the tinctures of the field and the ordinary and other charges.

Thus, in the time of HENRY III., the two FURNIVALS appear bearing, the one upon a field of gold, and the other upon a field of silver, the same red bend and the same six martlets also red. This shield, No. 365, Plate XXV., is repeated in the curious monument to a lady of the same family in Selby Church, Yorkshire. At the same period the brothers DE LA ZOUCHE severally bear *gules, bezantée*, and *azure, bezantée*, No. 366. The DE LA ZOUCHES subsequently further difference their shield by introducing a *canton ermine*, as appears in the Brass to Lady

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WILLOUGHBY DE ERESBY, A.D. 1391, at Spilsby in Lincolnshire, No. 366 A; and also by charging their shield with a *label azure*, a *chevron ermine*, No. 366 B, Plate LXVII., and a *bend arg.* (Roll Edw. II., 1308-1314); and again, by adding a *chief ermine*, (Roll Rich. II.).

Sir JOHN DE HARCOURT, a Banneret, in the time of Edw. II. bears, *or*, *two bars gu.*; and at the same period a second Sir JOHN DE HARCOURT, of Leicestershire, reverses these tinctures, and bears, *gu.*, *two bars or*. The Roll of Edw. III. gives for "Monsire LE STRANGE, Baro de Knocking," *gu.*, *two lions passant arg.*, and adds that "Monsire LE STRANGE de Blackmere port *le revers*,"—*arg.*, *two lions pass. gu.*: and again, in the same Roll, the Lord MOULTON of Gisleland bears, *arg.*, *three bars gu.*, and the Lord MOULTON of Frankton "*le revers*."

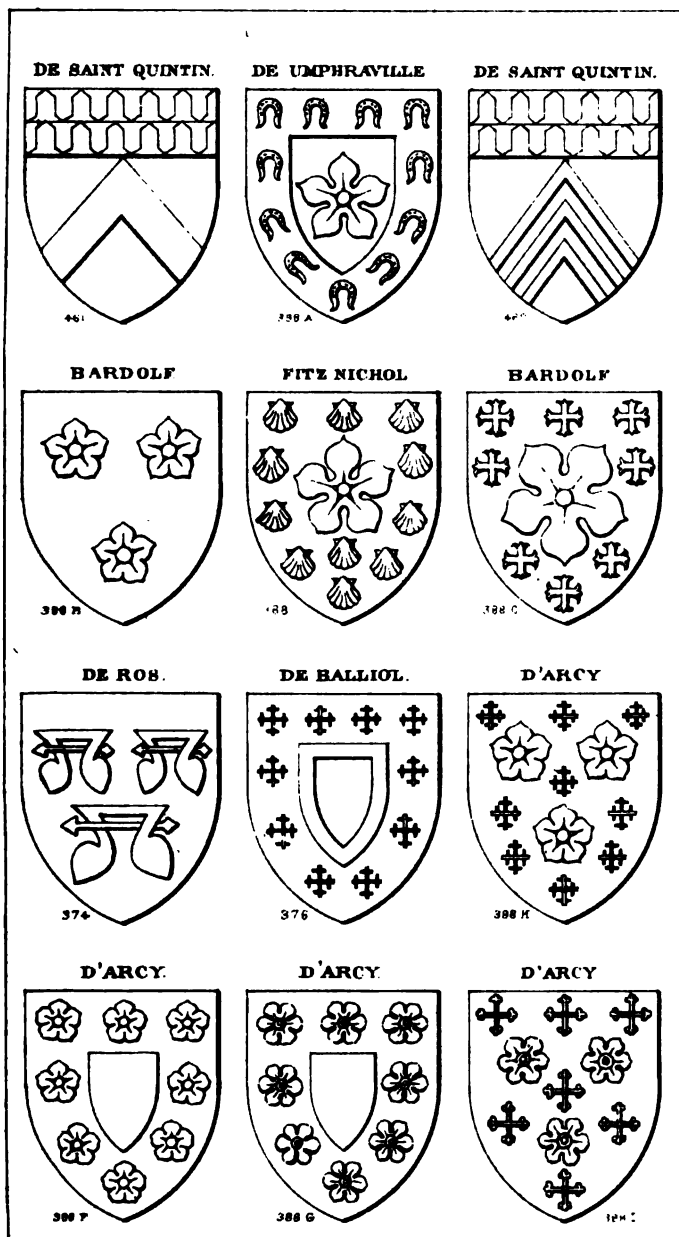
The DE GENEVILLES, Seigneurs de BROYES, bear, the elder brother, *sa.*, *three breys or barnacles in pale or*, and on a *chief erm. a demi-lion rampt. issuant gu.*, No. 131 A, Pl. XIV.: and the younger differences the same arms by simply changing the tincture of the field of his shield from *sable* to *azure*; (Rolls H. III.) These arms of the De Genevilles may be considered to exemplify the compounding two distinct coats. The MORTIMERS difference by changing the tincture of their inescutcheon from *argent* to *ermine*, Nos. 99 and 99 A, p. 31; HUGH DE MORTIMER, of Chelmarsh, substitutes *gules* for the *azure* of the original shield; and (Roll Edw. II.), ROGER and JOHN DE MORTIMER severally charge their silver inescutcheons with a *saltire gules*, and a *lion rampt. purpure*. The change from *argent* to *ermine* for the tincture of the field was frequently adopted, as by the MONTACUTES; or for the tincture of an ordinary, as in their chevron by the BERKELEYS. Again, (Roll E. II.), Sir GILES DE BREWYS bears, *arg.*, *crusilée, a lion rampt. queue fourchée gu.*; and Sir RICHARD differences this same shield by charging his lion and his crosslets on a field *ermine*, No. 390 A, Pl. LXVII. Sir WM. DE BREWYS bears, *az.*, *crusilée, a lion rampt. or*, thus changing both the original tinctures; and another Sir

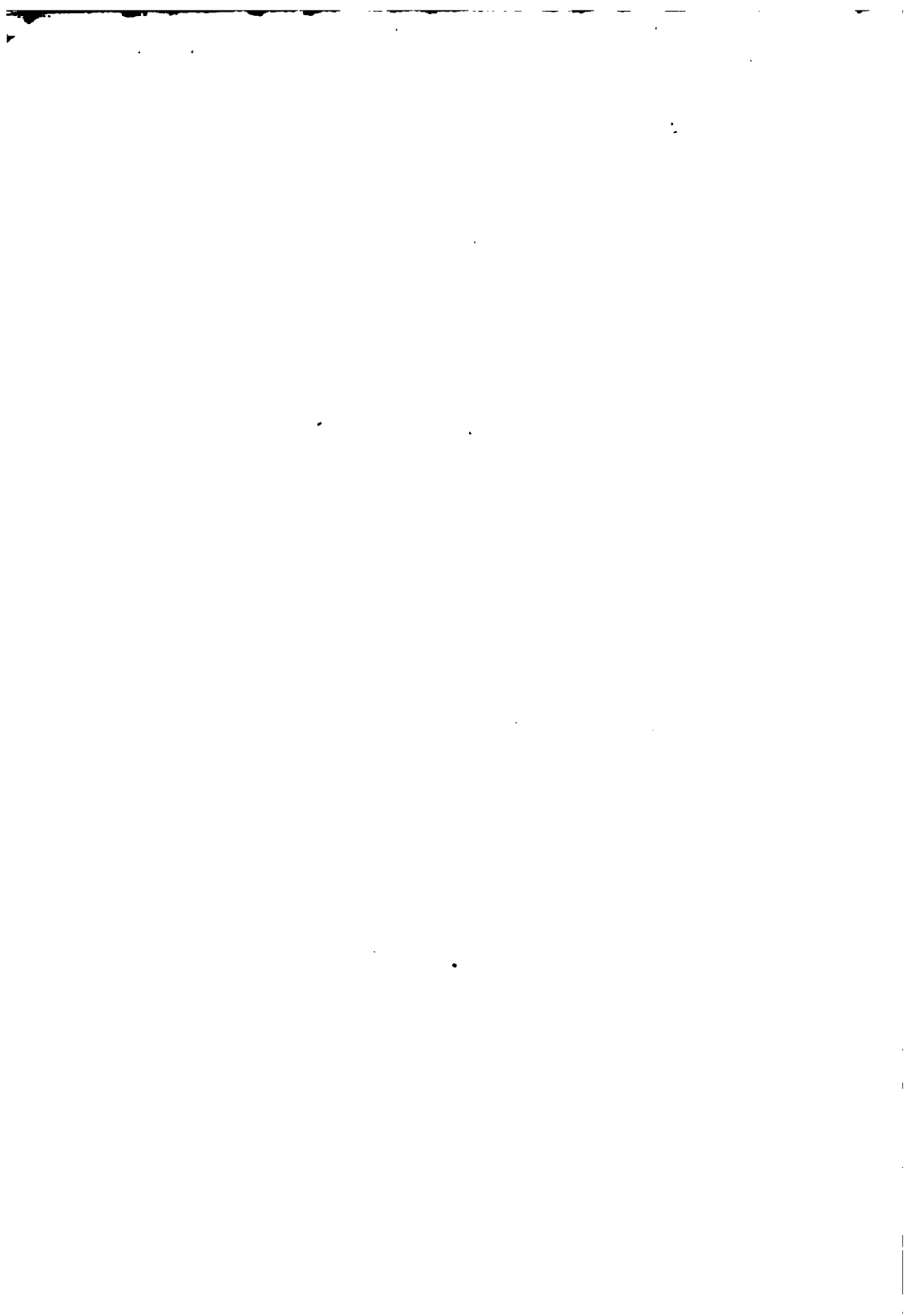
WILLIAM differences this last shield by charging a *fleur-de-lys gules* upon the shoulder of the lion. Sir JOHN DE BREWYS, (temp. E. III.), introduces another slight modification; he bears, *az., crusillée, a lion rampt. or, crowned and armed gu.*, (Calais Roll, A.D. 1347); and, seventy-five years later, the same shield, No. 390, Pl. XXXVII., is six times repeated in the Brass to another JOHN DE BREWYS, at Wiston in Sussex. In the Calais Roll a second Sir JOHN DE BREWYS appears, who differences simply by bearing his lion without a crown. Sir WILLIAM FITZ WARYN, or FITZ WARREN bears, *quarterly, per fesse indented, arg. and gu.*, and Sir JOHN differences this shield with a label of three points azure, (Calais Roll); but the Garter-Plate of Sir WILLIAM FITZ WARYN, K.G., (died 1362), changes the *argent* for *ermine*. The arms of DE ROS appear varied in their tinctures in the following manner; *gu., three water-bougets arg.*, No. 374, Pl. XXVII.; then *ermine* takes the place of *argent*; and again, the same charges *sable* are blazoned on a shield *or*. This shield of DE ROS appears amongst the Windsor Garter-Plates, in the well known effigy in the Temple Church, and in the Spilsby Brass, and it is also blazoned in the early Rolls of Arms; in the Roll of RICHARD II., WILLIAM DE ROS bears, *gu., three water-bougets arg., the first charged with a crescent sable*.

The Caerlaverock Roll gives an example of a double change of tincture in the banner of JOHN PAIGNEL, a friend and comrade of the brothers DE HASTINGS, who bears, *vert, a maunche or*. The Earl himself displays the Hastings banner, *or, a maunche gu.*, which his brother EDMOND DE HASTINGS differences with a *label of five points vert*. This Hastings label sometimes appears blazoned *sable*; it is *vert*, however, in the Roll of E. II., as in the Caer. Roll. WILLIAM BARDOLF bears, *az., three cinquefoils or*, (Rolls H. III. and Caer.), No. 388 B, Pl. XXVII. Another WILLIAM BARDOLF, (Roll of E. II.) bears, *az., three cinquefoils arg.*; and THOMAS and JOHN BARDOLF severally bear, *or, three cinquefoils az.*, and *gu., three cinquefoils arg.* And, once more, PHILIP D'ARCY

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bears, *arg.*, *three roses gu.* (Rolls H. III., and E. II.): in the Calais Roll this shield is blazoned for Sir JOHN D'ARCY, *arg.*, *three cinquefoils gu.* WILLIAM D'ARCY differences his shield to, *gu.*, *three roses arg.* (Roll E. II.); ROBERT D'ARCY bears the red roses upon silver within a *bordure indented sable*; NORMAN, instead of this bordure, differences the same shield with a *label of three points azure*; and JOHN bears, *az.*, *crusilée, three roses arg.* (Roll E. II.). I must reserve for future consideration other differenced shields of both the D'ARCIES and the BARDOLFS. (See pp. 181, 182.)

2. Secondly retaining the identity of the tinctures, the Cadency and Differencing may be effected by introducing some fresh charge, of at least a comparatively subordinate character, and incorporating it with the original composition of any shield; or, by slightly varying the charges that are borne on any shield; or, by substituting one charge for another under like conditions; or, by associating with one heraldic composition the distinctive insignia of another in such a manner that, while the original design may predominate, the presence of the allied arms may readily be recognized.

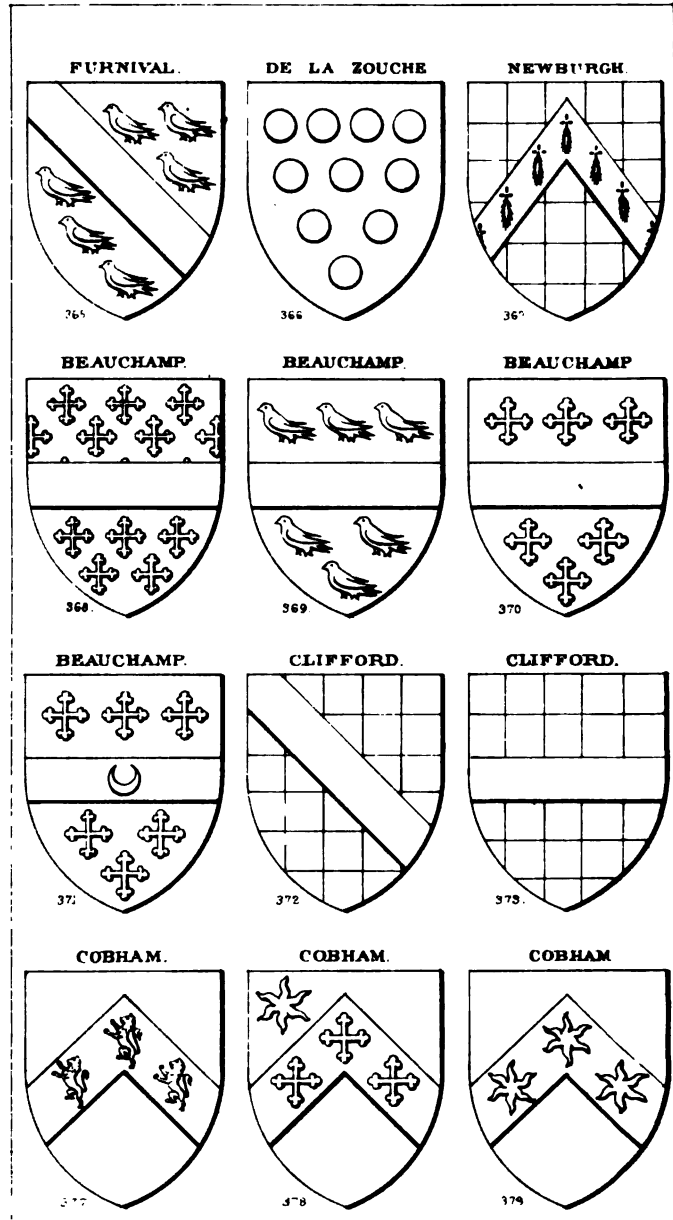
In the great majority of instances the minor charges of shields were unquestionably introduced with a view to "Cadency," while less frequently these same charges may be considered to have appeared in blazon simply for the purpose of "Difference:" and, accordingly, in either case Heraldry appears to have derived the most popular associates of its Ordinaries from its own early efforts, *more suo*, to distinguish and also oftentimes to connect the different bearers of those simple insignia. When not derived from an allied shield, the fresh charges introduced by the early Heralds for marking Cadency or for Differencing do not appear to have been selected upon any definite principle, unless, indeed, the idea of a *Rebus* may be supposed whenever practicable to have been recognized as possessing a paramount claim. Small Crosses were evidently held in especial esteem; and, in some cases, devices used as Badges may have been adopted for Differencing. These fresh charges are placed either upon the field

of the Shield itself or upon the Ordinary, and in the earliest examples they are almost invariably many times repeated. As a matter of necessity, these charges would be drawn to so small a comparative scale, that their presence would not very seriously affect the primary idea of the original composition. When set upon the field of any shield, the small charges at first appear *poudrée* or *semée* over the entire area, or arranged to form an *orle*, or as the old Heralds wrote it, an *ourle* or *urle*—this *orle* or *urle* being a modification of the *bordure*: the term “*urle*” is used in the Roll of H. III., but *poudrée* does not occur till the time of E. III., and *semée* is even later: the treatment which we now describe by one or other of these terms *poudrée* and *semée*, is thus blazoned in the Roll of H. III., for RAUF LE FITZ NICOLE, who bore, *gu.*, *semée of escallops arg.*, a *cinquefoil or*,—“*de goules ung quintefueil de or, le champ pleyn des escallopes d' argent.*” At a later period, the numbers of the smaller charges are generally reduced so as not to exceed six, and they are disposed in some regular order; and thus, being also drawn on a larger scale, these secondary charges become component members of the heraldic composition in which they appear. Later still—that is to say, about the middle of the fourteenth century—*single* small charges begin to be used, under special circumstances, “for Difference.”

The idea of differencing shields of arms by means of small charges again and again repeated, may possibly have been suggested by the early practice of Diapering; but, whatever its origin, this system of marking Cadency from the first is altogether distinct from any merely decorative accessories. It will be understood, that the term “Cadency” applies only to the differencing of the shields of several members either of the same family or of different branches of the same family: at the same time it is obvious that by a change of tinctures, by fresh combinations and dispositions, and by the introduction of various minor charges, a series of shields all bearing the same Ordinary may be effectually “differenced” for different families who may be allied

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without any blood relationship, or between whom there exists no alliance whatever. True "Cadency," I may add, if traced up to its source, will be found in the greater number of instances to imply a certain degree of Marshalling.

3. In the first Roll of HENRY III. four shields of BEAUCHAMP are blazoned: of these, one is simply *vairée*—a second is *quarterly arg. and sa.*,—a third charges *a bend gu. upon a field quarterly arg. and of the first*, and the fourth is *sa., an eagle displayed arg., armed or*. The well known shield of the BEAUCHAMPS, Earls of WARWICK, (No. 370, Pl. XXV.), accordingly does not appear in this group; but the Roll gives the shield of DE NEWBURGH, Earl of WARWICK, *chequée arg. and az., a chevron erm.*, No. 367, Pl. XXV. The shield *vairée* is repeated in the Caer. and the Calais Rolls, and in the Roll of RICHARD II. In the Caer. Roll also the arms of GUY BEAUCHAMP, Earl of WARWICK, are blazoned, *gu., semée of crosslets, a fesse or*, No. 368; and a third banner of BEAUCHAMP, is *gu., a fesse between six martlets or*, No. 369, Pl. XXV. The crosslets were reduced to the same number, *six*, early in the fourteenth century (Roll E. I.). In the Elsyng Brass, A.D. 1347, in the BEAUCHAMP monuments at Warwick, in the Calais Roll and the Roll of RICHARD II., and in the Garter-Plates, the BEAUCHAMPS, Earls of WARWICK, bear the *six golden crosslets*, No. 370. Sir JOHN DE BEAUCHAMP, K.G. brother of the Earl, differences his shield by charging *a crescent sable* upon his fesse, No. 371, (Calais Roll); and (Roll of RICHARD II.), somewhat later, WM. DE BEAUCHAMP does the same, while the Earl quarters BEAUCHAMP (*crosslets*) and NEWBURGH. The shield with the *six martlets* is repeated for Sir WALTER DE BEAUCHAMP, and *within a bordure inden'ted arg.* for Sir WM. DE BEAUCHAMP, in the Roll of Edw. II.; without any difference it appears, for Sir GILES, in the Calais Roll; in the Roll of RICH. II., ROGER DE BEAUCHAMP differences the same shield with a *mullet sable pierced*, charged upon the fesse: and it is also charged with a *label azure* for an eldest son. Upon a monument, about A.D. 1400, in Worcester Cathedral, this martlet shield of

the BEAUCHAMPS is very effectively blazoned (in this monument the effigy of the lady has the head resting upon a swan of ample size), and also in the Brass of the same period to Sir NICHOLAS DAGWORTH, at Blickling in Norfolk. In other shields of the members of different branches of this family, *six crescents*, or the same number of *billets*, all of gold, are blazoned with a golden fesse upon a red field.

The CLIFFORDS, who bear *chequée or and az., a bend gu.*, in the Roll of HENRY III., No. 372, Pl. XXV., at Caerlaverock display a *fesse* in place of the bend, No. 373; and, subsequently, they charge on their bend *three lions of England*. The COBHAMS bear, *gu., a chevron or*. In the Calais Roll this shield, without doubt the original shield of his family, is assigned to Sir JOHN DE COBHAM, but with the addition of a *silver label*. A second Sir JOHN DE COBHAM bears, *gu., on a chevron or, three lioncels rampt. sa.*, No. 377, Pl. XXV.: Sir REGINALD differences by substituting *three estoiles pierced*, of the same tincture, for the three lioncels, No. 379: another Sir John, A.D. 1420, charges his *golden chevron with three eaglets sable* (*Collections of Nich. Charles*, p. 158, in Coll. Arm.): and other COBHAMS carry out the system by severally charging their chevron, which is always golden, with either *three crosslets*, or *three fleurs de lys*, or *three crescents*, or *three martlets*, all *sable*; (Calais Roll, Roll of R. II., Seals, Canterbury Cloisters Shields, Brasses at Cobham in Kent and Chrishall in Essex, and Brass to Sir JOHN DE HARPEDENE at Westminster). RAUF DE COBHAM *adds an estoile*, for a secondary Difference, *with his crosslets*, No. 378, Pl. XXV.; (Brass at Cobham, A. D. 1402). In another Roll of EDW. III., a fourth JOHN DE COBHAM is said to have borne "*gules, sur une chevron d'or, trois estoiles de sable, entre trois lis le azur*;" the *azure* of the fleurs de lys here is probably a mistake of the transcriber of the original MS. for *argent*. I must add that in the Roll of RICH. II., a THOMAS DE COBHAM bears, *gu., a cross arg.*

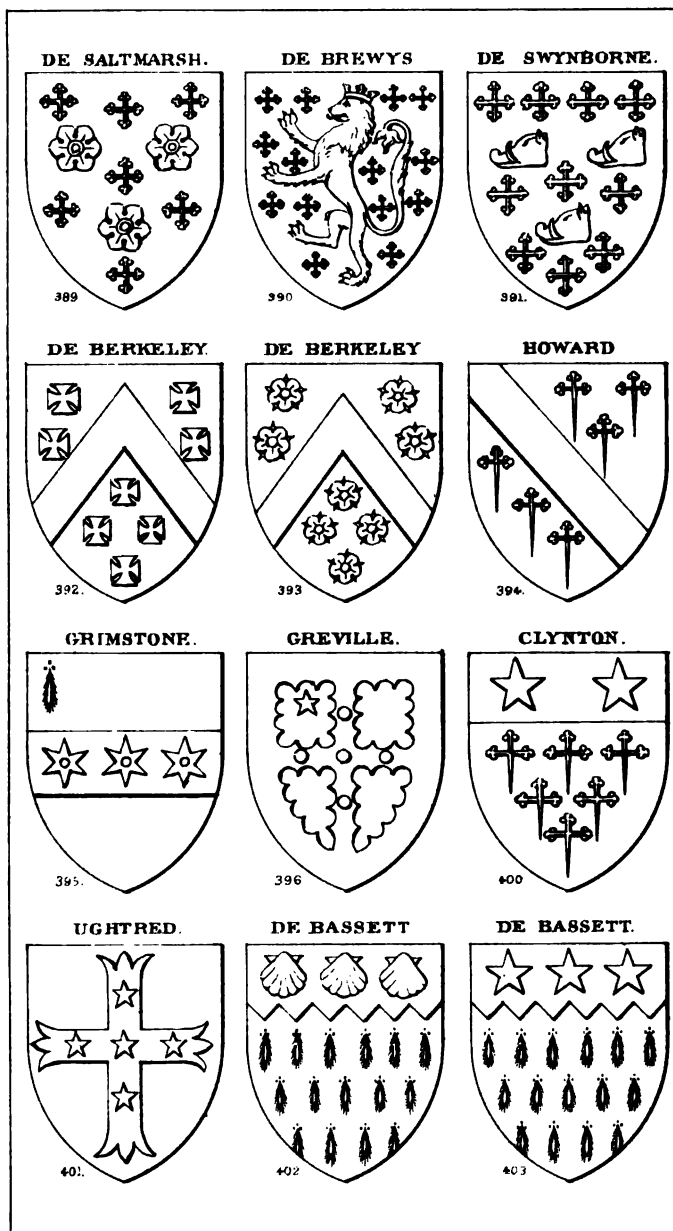
Crosslets were evidently the favourite charges for marking

early Cadency ; some other forms of small crosses also frequently occur. And *Marilets* and *Mullels* appear to have been held in esteem as Differencing Changes, in a degree inferior only to that accorded to Crosslets. In the Roll of HENRY III., PIERS DE BREWYS bears, *arg.*, a *lion rampt. az.* ; but WM. DE BREWYS changes this to, *az.*, *crusilée*, a *lion rampt. or.*, as I have already shown, p. 175. The DE BALLIOLS difference, *gu.*, an *orle arg.* in a remarkable manner, No. 645, Pl. LXVII., by placing in the dexter chief a small *azure inescutcheon* charged with a *lion rampt. crowned or* ; and secondly they difference by simply modifying the original blazon to *az.*, *semée of crosses crosslets, an orle or*, No. 376, Pl. XXVII. In his Brass, A.D. 1275, SIR ROGER DE TRUMPINGTON (also Roll E. I.) bears on his shield, *az.*, *crusilée*, *two trumpets in pile or*, No. 375, Pl. XLVIII. : SIR GILES DE TRUMPINGTON repeats the same arms, somewhat later, (Roll E. II.) (See also early stained glass at Trumpington). Upon his ailettes and upon small escutcheons upon his sword-scabbard SIR ROGER adds a label of three points, thus corroborating the evidence borne by his shield to show that the engraving of this interesting Brass was never completed. The arms of DE LUCY are, *gu.*, *three lucies haurient in fesse arg.* (Roll H. III). This shield is differenced by substituting *or* for *arg.*, and powdering the field with *crosslets* first of silver and then of gold. Six shields are blazoned, each with a *single cinquefoil*, in the Roll of HENRY III. Of these one bears the charge of *silver* and another of *gold*, on a red field. FITZ NICHOL retains the gold and red tinctures, but powders his field with *silver escallops*, No. 388, Pl. XXVII. On a field *sable*, DE FAUCOMBE bears both the *cinquefoil* and an *orle of marilets arg.*, No. 390 A. DE UMPHRAVILLE adheres to the original tinctures, but adds a *bordure az.*, *semée of horseshoes or*, No. 388 A. THOMAS BARDOLPH has an *azure* shield, *crusilée* and with the *cinquefoil or*—his elder brother, WILLIAM BARDOLPH bearing, as I have already shown, *az.*, *three cinquefoils or*—No. 388 B. In addition to the shields of his own house,

THOMAS DE SAINT QUINTIN, A.D. 1445, at Harpham in his Brass, has a shield charged with the arms of THOMAS BARDOLPH, No. 388 c, Pl. XXVII.; in this example the crosslets are drawn *fleurie*, No. 388 d, Pl. XLVIII. At Trumpington, Elsyng, Warwick, Cobham, and in the earlier Stall-Plates at Windsor, the crosslets are *botonée*—No. 388 e, Pl. XLVIII.: this appears to be the favourite manner of rendering this popular charge, though in many instances its points are cut off square, as in No. 83, Pl. III. The shield of Sir AMORYE D'ARCY, in the Calais Roll, bears *arg.*, *within an orle of cinquefoils, an inescutcheon gu.*, No. 388 f, Pl. XXVI., and, in the same Roll, Sir WILLIAM D'ARCY differences this shield to *az.*, *crusilée, three cinquefoils arg.*, No. 388 h. Other D'ARCIES bear, *arg.*, *three sixfoils gu.*; and *az.*, *crusilée, three sixfoils arg.*, No. 388 i: and, for further difference, *arg.*, *within an orle of sixfoils gu.*, *an inescutcheon sa.*, No. 388 g. A monument of the Caerlaverock period at Howden in Yorkshire, to a DE SALTMARSH, displays a shield, *crusilée*, charged with three sixfoils, No. 389; this shield is blazoned, *arg.*, *crusilée three roses gu.*, (Roll E. II). In their noble Brass at Little Horkesley in Essex, A.D. 1412, the shields of the SWYNBORNES, No. 391, Pl. XXXVII., are, *gu.*, *crusilée, three boar's heads coupéd arg.*; the same shield is blazoned in the Roll of HENRY III., and the Roll of RICHARD II. THOMAS SWYNBORNE differences it with *a label of three points or*, while a WILLIAM SWYNBORNE bears, *per fesse gu. and arg.*, *three roses counterchanged, seeded or*. A shield *semée of quatrefoils*, with a wild boar, (*sanglier*), in chief, appears in the Brass to Sir THOMAS MASSYNGBERDE, A.D. 1405, at Gunby, in Lincolnshire. Sir JOHN COMYN bears, *arg.*, *crusilée three garbs gu.* (Roll E. II). Sir THOMAS DALTON bears, *az.*, *crusilée or, a lion rampt. guard. arg.*, No. 391 a, Pl. LXVII. (Calais Roll and Roll E. II.) BAWDWYN BERESFORDE (Roll R. II.), bears, *arg.*, *three fleurs de lys, two and one, between six crosslets fitchées sa.* JOHN WARRE, RICHARD LOUEL and GEOFFREY HAUTEVILLE severally bear, *gu.*, *crusilée, a lion rampt. arg.*; or, *crusilée, a lion rampt. az.*;

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CHAPTER XVI



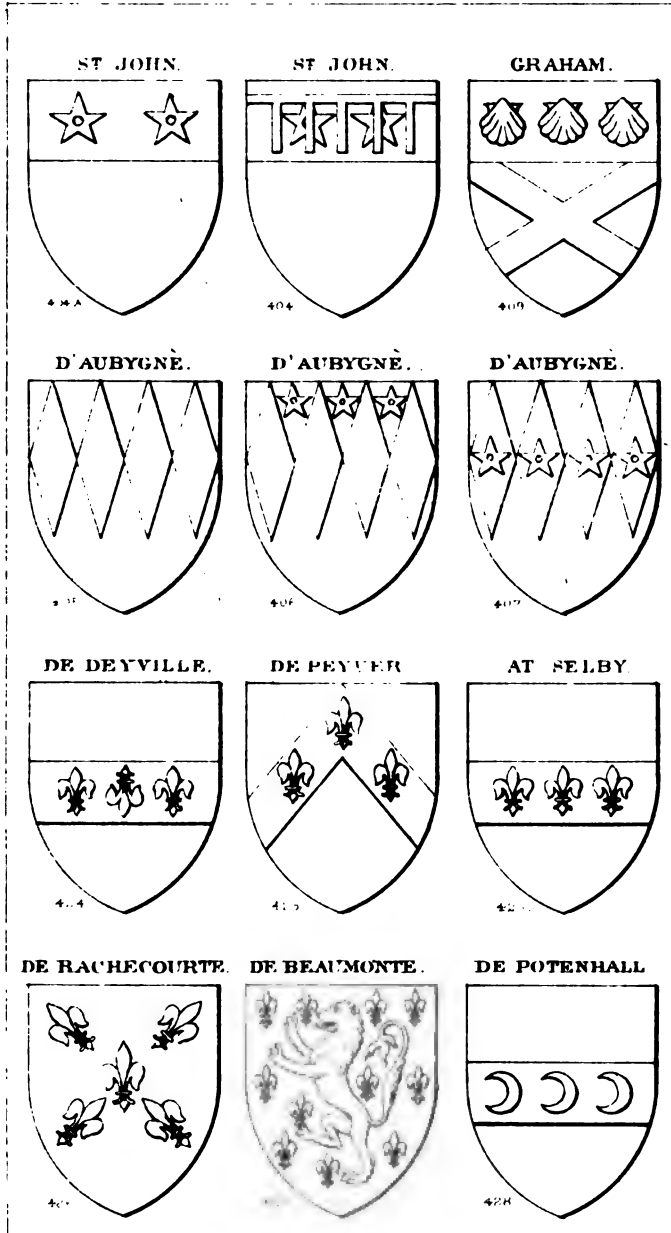
and, *sa.*, *crusilée or*, a *lion rampt. arg.*, No. 391 B., Pl. LXVII. In the Roll of E. I., JOHN DE LA WARRE bears the same shield; but WILLIAM DE WARRE bears, *gu.*, a *lion rampt. queue fourchée arg.*, over all a *bendlet sa.* The red shield of the BERKELEYS, with their chevron variously tinctured, appears in the early Rolls powdered with either *silver crosses pattées*, *silver crosses crosslets*, *silver cinquefoils*, or *silver roses*, Nos. 392, 393, Pl. XXXVII. (See the shield and jupon of the effigy in Bristol Cath., Seals, Roll E. I., and *Collections of Nicholas Charles*, p. 228, in Coll. Arm.) The Berkeley shield is further differenced with either a *label azure* or a *bordure argent*; and in the Roll of H. III. MAURICE DE BARKELE bears simply, *gu.*, a *cheveron arg.* I am not able to show that as a BERKELEY originally bore a *silver chevron* without any other charge, so a HOWARD once bore a *silver bend* alone upon a field *gules*; but I see no reason for doubting that the HOWARD of an earlier time than that of Ed. II. placed the crosses crosslets upon the well known shield of his house for Difference: the blazon of this shield is, *gu.*, a *bend between six crosslets fitchées arg.* No. 394, Pl. XXXVII. See Chap. XXVIII. and No. 613. At Checkenden, Bucks, the spirited effigy of a mail-clad DE MONTFORT exhibits the remarkable shield of that family differenced with crosslets fitchées: it may be thus blazoned, *gu.*, *crusilée fitchée*, a *lion rampt. queue fourchée arg.*, *preying on an infant ppr.*; in this example the sculptor has represented the lion facing to the sinister, No. 399, Pl. XLIX. In the Roll of E. II., the DE MONTFORT Crosslets are not fitchées. And, once more, the shield of the BOTILERS, Barons of WEM, affords another example: it is, *gu.*, *between six crosses pattées fitchées arg.*, a *fesse counter-componée sa.* and of the second.

4. In one of the Rolls of H. III., the red pile of CHANDOS appears differenced with *mullets*: this shield, No. 127, Pl. VI., is, *or*, a *pile gu.*, *charged with three mullets of six points gold*, between as many others of the second. In the Calais Roll, WILLIAM CLYNTON, Earl of HUNTINGDON, bears *arg.*, *six crosslets fitchées sa.*, and on a

chief az., two mullets or, No. 400, Pl. XXXVII.: but THOMAS CLYNTON retains a simpler shield, *arg., on a chief az., two mullets of six points or, pierced gu.*, and he adds *over all, a label of three points erm.*, No. 400 A, Pl. LXVII. At Caerlaverock, the brothers BASSETT, who both bear, *erm., a chief indented gu.*, difference their shields by severally charging their chiefs with *three mullets* and *three escallops or*, Nos. 402, 403, Pl. XXXVII. The earliest known seal of the DOUGLASSES, the secretum of WILLIAM, Lord DOUGLAS, A.D. 1296, bears simply, *arg., on a chief az. three mullets of the field*: the Royal Heart first appears on the field of the shield, A.D. 1355, on the seals of WILLIAM, first Earl DOUGLAS; and the Heart is *ensigned 'with a Crown*, A.D. 1617, on the seal of WILLIAM, eleventh Earl of ANGUS: the five shields upon the monument of the Countess of LENNOX, at Westminster, A.D. 1577, have in pretence the Douglas shield bearing the three mullets and the heart without a crown; the Garter-Plate of JAMES, Earl DOUGLAS, K.G., however, displays the crowned heart: See No. 177 A, Pl. XIV. (See SETON, p. 224.) The ST. JOHNS, in like manner, bear mullets on a chief. JOHN DE ST. JOHN, *arg., on a chief gu., two mullets or*; and his son, JOHN the younger, differences this shield with *a label of five points azure*; Nos. 404, 404 A, Pl. XXVIII. Another JOHN DE ST. JOHN, instead of the label, differences with *a bordure indented sa.*; ROGER changes the tincture of the field from *argent* to *ermine*; and another brother of the same house bears, *arg., crusilée sa., on a chief gu. two mullets or*, (Roll E. II.). Sir EDMOND BACOUN modifies the St. John shield thus, *gu., on a chief arg., two mullets sa.* The three shields which follow are blazoned in the first Roll of H. III.: R. DE SHASTONE, *gu., on a bend arg., three mullets az.*; R. DE MOELLES, *arg., two bars, and in chief as many mullets gu.*; and WILLIAM D'ODINGSELES, *arg., a fesse, and in chief two mullets gu.* In the Roll of Ed. I., the mullets of WILLIAM D'ODINGSELES have *six points*, and his brother has a *single mullet* only. In this same Roll, the shield of RAUF DAUBENY is blazoned, *gu., four fusils*

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conjoined in fesse arg., No. 405, Pl. XXVIII. (See also the same shield upon the pommel of the sword-hilt of Sir GILES DAUBENY, K.G., in Westminster Abbey, A.D. 1507.) In the year 1345, a monumental slab was sculptured and placed at Norton Brise in Oxfordshire, to commemorate Sir JOHN DAUBYGNÉ. It is a very remarkable composition in every respect, and singularly interesting in its Heraldry. Four of its five shields are charged with the arms of DAUBYGNÉ. Of these one bears, *two chevrons within a bordure engrailed*; in the Roll of HENRY III., WILLIAM DAUBENY bears, *or, two chevrons within a bordure gu.* The second of the Norton Brise shields bears DAUBYGNÉ as in the Roll of EDWARD I., No. 405, Pl. XXVIII.; the third shield *charges each fusil with a pierced mullet*; and the fourth bears the *fusils erm.*, with the addition of *three mullets in chief*, No. 406. PHILIP DAUBENY bears, *three martlets* above his silver fusils; No. 408 A; and ELYS differences by simply charging *an azure bendlet* over all. At p. 134 I give a representation of the achievement of Sir JOHN DAUBYGNÉ, No. 408, drawn from the original monument; he himself is thus seen to bear the shield, No. 407; his Crest is a pierced mullet within a wreath of olive-leaves, and his Mantling is also powdered with pierced mullets. Again, Sir THOMAS UGHTRED bears (Calais Roll), *gu., on a cross fleurie or, five mullets sa.*, No. 401, Pl. XXXVII. This shield is differenced as follows: by Sir ROBERT OUGHTRED (Roll E. II.), *or, on a cross patée gu., four mullets of the field*, No. 401 A, Pl. LXVII.; and by THOMAS OITTRICH (Roll R. II.), *gu., on a cross patonce or, five mullets of six points pierced of the field*, No. 401 B, Pl. LXVII.

In the first and fourth quarters of his shield, the present Earl of VERULAM bears, *arg., on a fesse sa., three mullets of six points or, pierced gu., in the dexter chief an ermine spot for difference*. This shield, No. 395, Pl. XXXVII. is engraved on a brass plate with an inscription to Sir EDWARD GRIMSTON, in Rishangles Church, Suffolk, A.D. 1599: also Roll RICHARD II. The LES DESPENSERS charge their bend, No. 107, Pl. V. with *three mullets*, for Differ-

ence, and they also engrail the bend itself, (Calais Roll). In like manner, in the year 1337, WILLIAM DE BOHUN, Earl of NORTHAMPTON (afterwards a Knight Founder of the Garter), differences his paternal shield by charging upon the silver bend *three mullets of six points*. In the Calais Roll these mullets are blazoned *gules*, but they are also elsewhere tinctured *sable*. The shields of this renowned Baron and of his son, both drawn from their seals, are placed side by side in Plate XX., Nos. 397, 398. It will be seen that in No. 398 the *cotises* are better developed than in the shield of the earlier HUMPHREY DE BOHUN, No. 201, the father of the Earl of NORTHAMPTON. The shield of the DE BOHUNS, both with and without a label, is blazoned in the Rolls of HENRY III., EDW. I., and Caerlaverock; it occupies a foremost place amidst the Stall-Plates of the Knights of the Garter, No. 629, Pl. LXVI.; it yet lingers over what remains of the once honoured burial-place of their powerful family, the Llanthony Abbey, founded by themselves near Gloucester; it appears, finely sculptured, both alone and impaling *Fitz Alan* and *Warrenne*, in places of distinguished honour at Canterbury; and it occurs repeatedly in the Heraldry of both Seals and Monuments—as in the Seals of HENRY IV. and THOMAS of Woodstock his ill-fated uncle, and also in those of the STAFFORDS, Dukes of BUCKINGHAM, in the Brasses at Westminster, Spilsby, and Exeter, and the Beauchamp Chapel monument at Warwick.

5. The *Martlets* that are charged upon the shield attributed to the CONFESSOR, No. 78, Pl. I., have been assumed by Mr. PLANCHÉ to have been derived from the impress of the pennies of the last Saxon EDWARD, which are stamped with a plain cross between four doves. (See *Pursuivant of Arms*, p. 93, where one of these coins is figured.) This shield of ST. EDWARD, which appears at the head of the fine early series in Westminster Abbey, may have suggested the adoption of the *Martlet* as a Differencing charge. The FURNIVALS, whether at a still earlier period they did or did not bear their bend alone, in the Roll of H. III.

appear differencing with martlets. (See p. 174, and No. 365, Pl. XXV.) The LOUTERELS and the MOUNTENEYS, also early bearers of bends, in like manner associate martlets with their Ordinary: thus, Sir ANDREW and Sir GEOFFREY LOUTEREL severally bear, *or, a bend between six martlets sa.*, and *arg., a bend between six martlets sa.*; Sir ERNAUF MOUNTENEY bears, *az., a bend between six martlets or*, which one Sir JOHN further differences with a *mullet gu.* charged upon the bend, while a second Sir JOHN blazons this last combination upon a *field gu.*, and a third Sir JOHN upon a *field gu.* bears *a bend cotised between six martlets or*, No. 413 c, Pl. LXVIII.; Roll E. II. The same Roll of E. II. gives for Sir ROGER BRABAZON, *gu., on a bend or, three martlets sa.*, and for Sir RENARD LE GROS, *quarterly arg. and az., on a bend sa., three martlets or*. The BEAUCHAMPS, as I have shown, (p. 179,) differenced their golden *fesse* with *six martlets*: and Sir JOHN DE LACY bears *or, a fesse and in chief three martlets gu.*: Sir S. DE CHENEY bears the same on a *field argent*: and Sir T. BLOUNT bears, *gu., a fesse between six martlets arg.* Again (Roll R. II.), JOHN BURDET bears, *az., two bars or, each charged with three martlets gu.*, and JOHN BAGOT, *arg., a chevron gu., between three martlets sa.*

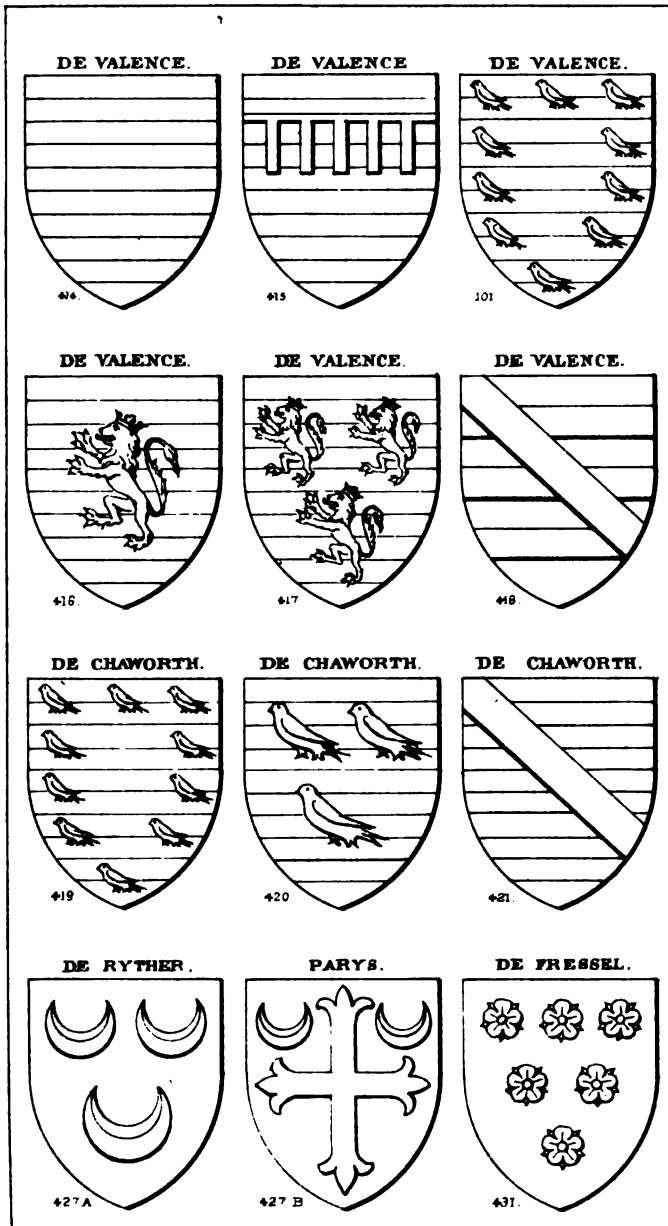
Martlets were also commonly borne for Difference so arranged as to form an *Orle* or *Bordure*. Thus, in the Roll of H. III., ROGER DE MERLEY bears, *barry of six arg. and gu., a bordure gu. charged with martlets or*, No. 412, Pl. XLVIII.; WALTER DE FAUCOMBE bears, *sa. a cinquefoil within an orle of martlets arg.*, No. 390 b, Pl. LXVII.; and FRANC DE BOUN, *gu., a crescent within an orle of martlets erm.*, No. 413, Pl. XLVIII. Sir WM. DE PAYNEL bears, *arg., two bars sa., within an orle of martlets gu.*, which Sir THOS. PAYNELL modifies by bearing his *two bars azure on a field or*, retaining the orle of martlets unchanged, No. 412 a, Pl. LXVII. I may here observe that in the original Roll of EDW. II. the blazon of the shield of Sir WM. PAYNEL describes the martlets as "*en la maner de bordure assis.*" Again, Sir WILLIAM and Sir JOHN VAUS bear, *arg., within an orle of martlets, an inescutcheon gu.*; and,

gu., *semée of martlets or*, and on an *inescutcheon gold two lions passant azure*, No. 413 A, Pl. LXVIII. Sir THOMAS ERPINGHAM, K.G. (A.D. 1425), bears, *vert, an inescutcheon within an orle of martlets arg.*, No. 643, Pl. LXVIII. (Garter-Plate, and "Erpingham Gate" to the Cathedral Close, Norwich.)

The orle of martlets, once more, that is so happily effective in the shields of WILLIAM and AYMER DE VALENCE, No. 101, Pl. V., and Pl. VII., is another familiar example of the use of this favourite charge in early Cadency. The paternal shield of these distinguished Barons was simply *barruly* (the bars *sans nombre*) *arg.*, and *az.*, No. 414, Pl. XXXVIII. This shield was once blazoned upon the Westminster Monument, and it is still preserved in connection with the curious semi-effigy of ETHELMER or AYMER DE VALENCE, brother of Earl WILLIAM, Bishop of Winchester, in Winchester Cathedral. I have engraved this relic in my "Christian Monuments." Upon this shield a label *gules* is charged, for an eldest son, No. 415—the arms of the Counts of LUSIGNAN. Then, upon the barruly field there is introduced—possibly to compound two Coats of Arms—a *lion ramp. gu.*, *crowned or*,—No. 416. The *orle of red martlets* succeeds, No. 101; and at the same time, *three crowned lioncels* of the same tincture modify the Difference effected by the single lion, No. 417: this last shield, No. 417, remains in the Westminster Monument, the original enamel being still fresh and brilliant. And, once more, GUY, the younger brother of WILLIAM DE VALENCE, so far alters the shield of his house, that he bears, *arg.*, *three bars az. over all a bendlet gu.*: I add this shield, No. 418, to complete the DE VALENCE group, in which the student will observe that the tincture, *gules*, is retained in all these shields for their varied Differences. The Count DE ROCHEFOUCAULT, who was descended from the Lusignan family, bears, *barry of ten arg. and az.*, *three chevronels gu.* Another group of shields, three in number, may be associated with the shields of the DE VALENCES, in order to exemplify more fully their system of marking Cadency: these are

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CHAPTER XVI



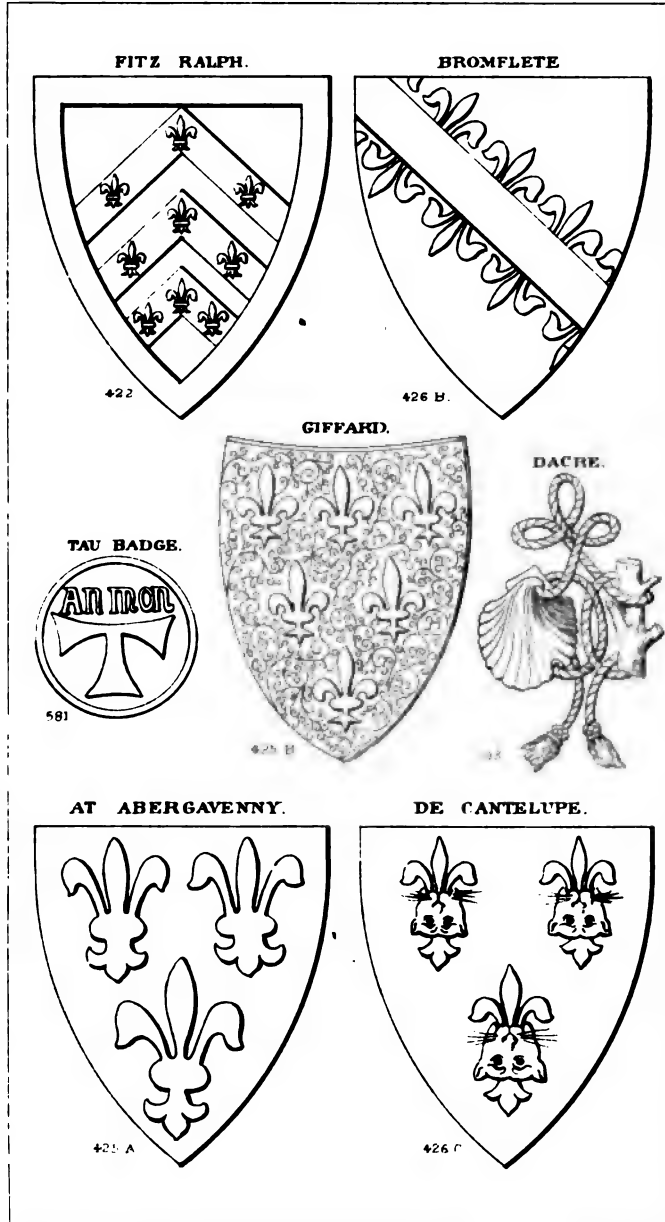
the shields of the DE CHAWORTHS, which severally are blazoned, *barruly arg. and gu., an orle of martlets sa.*; then *three martlets, two and one, sa.*, take the place of the orle; and, finally, a *bendlet* supersedes the martlets altogether; Nos. 419, 420, and 421, Plate XXXVIII. (See *Aspilogia*, I. 55, and *Phillpot* (mullet) p. 55, in Coll. Arm.) In the Roll of EDW. II., Sir PATRICK CHAWORTHE bears, *barry or and az., an orle of martlets sa.* (See Chap. XVI., "Cadency of the DE BEAUFORTS.")

6. The always beautiful *Fleur de lys* appears as a Differencing charge in the blazon of early shields. It would seem, indeed, that the fleurs de lys which are scattered over the field in the old arms of FRANCE, were designed to mark a difference from a kindred shield charged with a single de lys, as, subsequently, the shield *semée de lys*, was differenced by Bordures, Bendlets and Cantons: or, if not thus in itself an actual example of heraldic Cadency, the shield that is so well known as FRANCE ANCIENT (No. 2, p. 12,) could not fail to be regarded as eminently suggestive, when the Heralds of England for the first time were engaged in working out some system of differencing arms. In the early examples of FRANCE ANCIENT the fleurs de lys are very small, and they are scattered thickly over the field: thus, in the shield sculptured in the north choir-aisle of Westminster Abbey there are no less than eighteen complete fleurs de lys and parts of eight others: another early example of this shield I give in Chap. XXIV., Section 1. In the Roll of HENRY III., ROBERT AGULON bears, *gu., a single fleurs de lys arg.*; and the shield of DE TATELOW is, *gu., three fleurs de lys or.* A remarkable incised monumental slab at Abergavenny has a shield charged also with three large fleurs de lys, No. 425 A, Pl. XXXIX. VINCENT (MS. SS. in Coll. Arm.) gives the seal of MELICENT DE MONTE ALTO (*De Montault*), A.D. 1235, with her effigy between two shields, the dexter shield bearing a *lion rampant*, and the sinister shield *three fleurs de lys*; at Stradsett in Norfolk there is a noble monumental slab, despoiled of its cross, shields and inscriptions, to EMMA,

widow of RICHARD FITZ JOHN and of ROBERT DE MONTAULT, A.D. 1329, who also displayed upon her seal an interesting heraldic combination: (See *Archæol. Journal*, XV., 286). *Fleurs de lys* thus borne in small, or comparatively small numbers, as primary charges, are not of very frequent occurrence. WILLIAM DE PEYVER bears, (Roll H. III.), *arg., on a chevron gu., three fleurs de lys or*, No. 423, Pl. XXVIII. This shield is repeated in the Roll of EDW. II. for JOHN DE PEYVRE, and borne also by ROGER PEYVRE with the *chevron azure*. JOHN DE DEYVILLE (Roll H. III.) modifies this composition to, *or, on a fesse gu., three fleurs de lys the central one reversed gold*, No. 424. A second JOHN DEYVILLE (*De Yuile*) (Roll E. I.) bears, *or, on a fesse gu., two fleurs de lys gold, between four others of the second*, No. 424 A, Pl. LXVIII.; and the Roll of E. II. repeats this last shield for JOHAN DE DEYVILLE. One of the shields in the Selby monument bears three fleurs de lys, all of them erect, upon a fesse, No. 425, Pl. XXVIII. The Brass to Sir JOHN GIFFARD, A.D. 1348, which has lately been restored to Bower Gifford Church in Essex, upon a field beautifully diapered bears, *six fleurs de lys, three, two and one*, No. 425 B, Pl. XXXIX. JOHN NEVILLE, (Roll E. II.) bears, *gu., crusillée, three fleurs de lys arg.*, No. 424 B, Pl. LXVIII. The shield of Sir THEOBALD DE RACHECOURTE, blazoned in the Calais Roll, displays the singular arrangement of *five golden fleurs de lys set in saltire upon a sable field*, No. 426, Pl. XXVIII. RICHARD HAKEBUT bears, *arg. on a bend cotised gu. three fleurs de lys or*, No. 426 A, Pl. LXVIII. HENRY DE COBHAM bears, *gu., on a chevron or, three fleurs de lys arg.* In the Roll of RICH. II., the arms of JOHN WALSH and ALNACK DE ANLABY are *arg., a chevron between three fleurs de lys sa.*, and, *arg., a fesse between six fleurs de lys sa.* Shields not unfrequently have their field *fleurettée* or *semée of fleurs de lys*: thus, the original shield of the HOLLANDS bears, *az., fleurettée, a lion rampant arg.*, No. 637, Pl. LXV. In the Calais Roll, Sir THOMAS and Sir OTHO HOLLAND both bear this shield, the former charging the shoulder of his lion with an *annulet sable*, and

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the latter with a *crescent* of the same tincture, for Difference : (see also ASHMOLE's blazon of the Arms of the Knights of the Garter.) The DE BEAUMONTS, in like manner, bear the field of their shields *semée de lys*. The arms are, *az., semées de lys, a lion rampt. or*. An example of this coat occurs in one of the shields of the Spilsby Brass, No. 427, Pl. XXVIII. Other branches of the same family change the tinctures to *gules* and *argent*, they substitute an *orle of silver crescents* for the field *fleurettée*, and they place over all either an *azure label* or a *bendlet componée arg. and gu*. In the Calais Roll, Sir THOMAS BEAUMONTE bears the crescents, No. 638, Pl. LXVIII., and Sir JOHN BEAUMONTE, the younger, adds a label to a similar shield. Again, at a considerably later period (A.D. 1622), LIONEL, Baron CRANFIELD bears, *or, on a pale az., three fleurs de lys gold*.

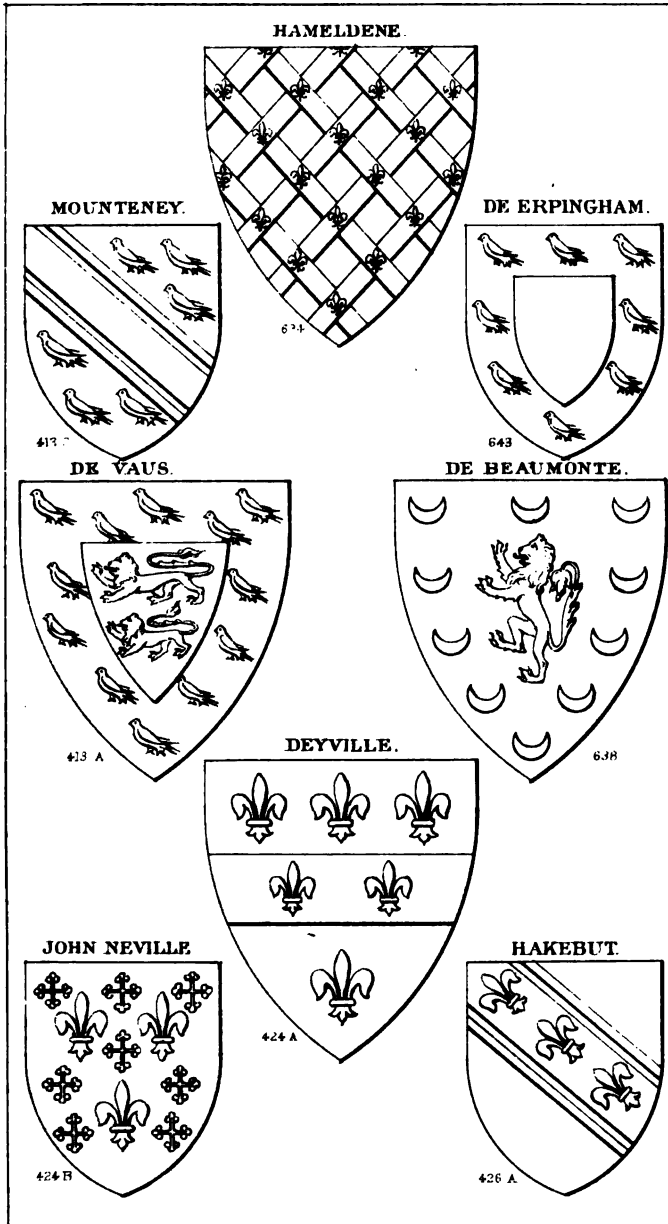
The Brass to a FITZ RALPH, at Pebmarsh in Essex, near Clare, about A.D. 1320, has a differenced shield of the DE CLARES, which charges each chevronel with three *fleurs de lys*, and surrounds the whole with a *bordure* : in the Roll of EDWARD II. the arms of Fitz Ralph are blazoned, *or, three chevronels gu., fleurettée arg.*, No. 422, Pl. XXXIX. In the east window of the south aisle of the church at Pebmarsh, two of these shields of FITZ RALPH appear charged upon panels of rich blue glass, within quatrefoils formed of gold and black. Another similar panel contains a corresponding shield bearing, *quarterly arg. and gu., on a bend sa., five annulets or*. These are very fine examples of Heraldry in stained glass, *temp. EDWARD II.* (See also *Collections of Nicholas Charles*, p. 139, in Coll. Arm.) In the arms of Sir THOMAS BROMFLETE, in his Brass at Wimington in Bedfordshire, A.D. 1430, the fleurs de lys assume a very peculiar position : his shield, No. 426 B, Pl. XXXIX., bears, *sa., a bend fleurie counter-fleurie or*. This shield the BROMFLETES further difference by charging their bend with *three hurtes*. This bend of the BROMFLETES naturally directs the attention of students to the ROYAL TREASURE of SCOTLAND, which is also *fleurie counter-fleurie* ; Plates V. and XXII. LAWRENCE HAMELDENE (Roll E. II.) uses the fleurs de lys for cadency after a different fashion ; he bears,

arg., fretée gu., the frette fleurettée, No. 634, Pl. LXVIII. The shield of the DE CANTELUPES, again, furnishes another curious instance of the use of the same charges, which have been placed in strange association with lion's faces evidently with a view to compound two coats of arms. The blazon of this shield, for WILLIAM DE CANTELUPE at Caerlaverock, is, *gu., between three lion's faces jessant de lys or, a fesse vair* : in the Roll of E. I. WILLIAM DE CANTELO omits the fesse, No. 426 c, Pl. XXXIX.

7. The arms of FITZ NICHOL, No. 388, Pl. XLVIII., are, *gu., semée of escallop-shells arg., a cinquefoil or* ; the original blazon of this shield is thus given in the Roll of H. III.—“*de goules ung quintefueil de or, le champ pleyn des escallopes d'argent.*” The escallop shells appear again upon the shield of DE BIGOT, who bears, *or, on a cross gu., five escallops arg.*, No. 639, Pl. LXXI. Again, the arms of the DE GRAHAMS are, *gu., a saltire and chief arg., the latter charged with three escallops of the field*, No. 409, Pl. XXVIII. In the Roll of R. II., a PLOMPTON bears, *az., five fusils in fesse or, each charged with an escallop gu.*, No. 640, Pl. LXXI. Earlier in the fourteenth century, Sir RAUF DE HEMENHALE bears, *or, on a fesse between two chevronels gu., three escallops arg.*, No. 641, Pl. LXXI; Sir GILBERT LE BOUN or BOHUN charges the bend of the Bohun shield (No. 397, Pl. XX.) with *three escallops gu.*, (Roll of E. III.); HENRY SPENCER first differences the old shield of the LE DESPENCERS in the year 1476 by charging *three escallops argent* on the sable bend, and the arms thus differenced are now borne by both the Duke of MARLBOROUGH and the Earl SPENCER. Again, Sir J. FASTOLF, K.G., bears, *quarterly or and az., on a bend gu., three escallops arg.* Sir W. DE ACRE bears, *gu., three escallops arg.*, which Sir EDMON differences by bearing the field of his shield *semée of trefoils or*, No. 642, Pl. LXXI; (Roll E. II.). Again, THOS. DE WENNESLEY bears, *erm., on a bend gu., three escallops or*; WM. COGSALE, *arg., a cross between four escallops sa.*; WAUTER STRYKELAND bears, *sa., three escallops, two and one, arg.*; WAUTER TAYLBOYS bears, *arg., a saltire gu., on a*

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chief of the last three escallops of the field; and the shield of JOHN DE DABRICHECOURT displays, *erm.*, *three bars humettée gu.*, each charged with as many *escallops or*; Roll B. II.

8. In his effigy at Ryther, in Yorkshire, Sir WILLIAM DE RYTHER, A.D. 1275, bears a shield charged with *three Crescents*, No. 427 A, Pl. XXXVIII. In the Roll of E. II., another WILLIAM DE RYTHER bears, *az.*, *three crescents or*. FRANC LE BOUN, in one of the earliest Rolls, bears the same shield, the tinctures being *sa.*, *three crescents or*. The Brass to ROBERT PARYS, A.D. 1408, at Hildersham in Cambridgeshire, is charged with a cross fleurie, and has *two crescents* in chief; No. 427 B. I have already given, from the other Roll, for FRANC LE BOUN, a shield charged with a *single crescent*, within an orle of martlets; No. 413, Pl. XL. Again, in the Calais Roll, JOHN DE POTENHALL bears, *or*, on a *fesse arg.*, *three increscents of the field*; No. 428, Pl. XXVIII. Sir ROBERT DE FARNHAM bears, *per pale arg. and az.*, *four crescents counter-changed*; and Sir JOHN DE WELLE, *gu.*, within a *bordure componée or and az.*, *six crescents arg.*; (Roll E. II.). NYCOL DE CLYFTON bears, *sa.*, on a *bend arg.* *three crescents gu.*, in the *sinister chief a crescent of the second*; and THOS. CHEYNE, *az.*, on a *fesse nebulée*, between *three crescents or*, a *fleur de lys gu.*; Roll R. II.

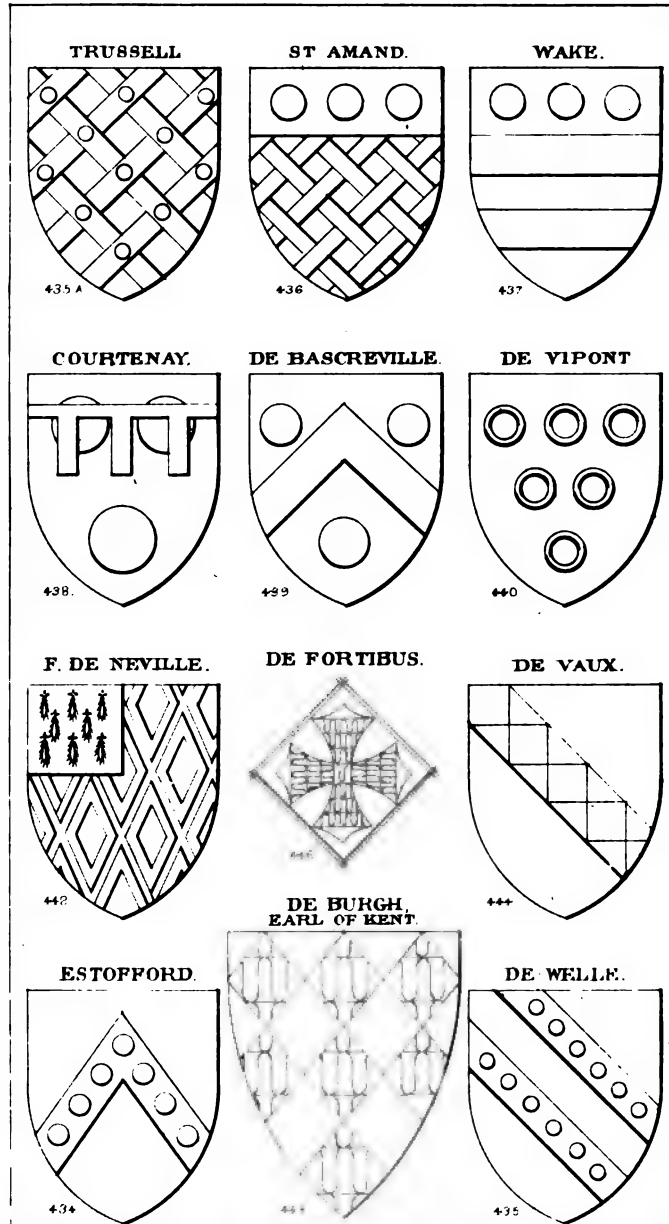
9. The BERKELEYS, as I have already shown, No. 393, Pl. XXXVII. bore *Roses* for difference. In the Caer. Roll, the banners of the Earl of LAONIS or LOTHIAN and his son PATRICK of DUNBAR bear, *gu.*, a *lion ramp.*, within a *bordure arg. semée of roses of the field*, No. 429 A, Pl. LXXI., the son adding an *azure label*, No. 429, Pl. XXXII. (In the *Herald and Genealogist*, II., 9 and 34, attention is directed to the correct rendering of "Laonis" by *Lothian* and not *Lennox*, a correction made by the learned author of "*Law and Practice of Scottish Peerages*," 1842, p. 988.) Again, SIMON DE FRESSEL bears, *sa.*, *six roses arg.*, No. 431; and (Roll of H. III.) PHILIP D'ARCY bears, *arg.*, *three roses gu.* This shield ROBERT D'ARCY differences by placing it within a *bordure indented sable*; NORMAN D'ARCY substitutes a label for the *bordure*;

WILLIAM counter-changes the tinctures; and JOHN bears, *az., crusillée, three roses arg.*; Nos. 388 K and L, Pl. LXXI.; see also, Nos. 388 F, G, H, I, K, Pl. XXVII. ROB. KNOLLES bears, *gu., on a chevron arg., three roses of the field*; WM. DE COSYNGTON, *az., three roses, two and one or*; and RICH. DE BEULEE, *quarterly arg. and gu., a rose counter-changed, seeded or*; Roll R. II. In early blazoning but little difference appears to have been recognized between sixfoils and roses. Garlands or chaplets, or roses with or without leaves, were borne as charges, and they may have done duty as Marks of Cadency. At Caerlaverock, RALPH DE FITZWILLIAM bore a banner, *barry arg. and az., charged with three chaplets of roses ppr.*; No. 432, Pl. XLIX; (also Roll E. II.). WILLIAM BASSETT bears, *arg., two bars, and in chief three chaplets of roses gu.*; (Roll E. I.). Another example of a shield bearing *three chaplets of roses*, occurs in the Brass to ROGER ELMEBRIGGE, A.D. 1430, at Beddington in Surrey. This shield, which exemplifies a very singular manner of drawing the roses, also bears *two chevronels*, and it has *a label of three points*; No. 432 A, Pl. XLIX. In the Brass this shield appears both alone and impaled by ELMEBRIGGE, *chequée arg. and sa.*; and, consequently, it is an example of differencing by a label in the arms borne by a lady.

10. The DEINCOURTS bear, *az. billettée, a fesse dancette or*; No. 410, Pl. XLVIII.; (Rolls of HENRY III., EDWARD III., and Caer.) Sir EDMOND DE GACELYN, or GACELINE, bears, *or, billettée az.*; and this shield Sir WALTER and Sir JOHN difference, the one with *a label of five points gu.*, and the other with *a bendlet gu.*; Roll E. II. The shield of LOUVAINE, LOVEYNE or LOVAYNE is, *gu., billettée or, a fesse arg.*, and that of ST. OMER, *az., billettée, a fesse or*; Rolls H. III. and E. II. ROGER DE WASSINGTON (A.D. 1341), on his seal displays a shield having the field *billettée*, and charged with *three swans upon a bend*, No. 644, Pl. LXXI. The seal of RAUF DE BULMER, (Roll R. II.), bears *a lion ramp. on a field billettée*; and another shield differenced with billets appears in the Brass to JOHN HAYDON, at Theddlethorpe in Lincolnshire,

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A.D. 1424, the principal charge being a lion passant; No. 411, Pl. XLVIII.

11. The *ROUNDLES* of different tinctures that are charged, for Difference, upon *Bordures* and *Labels*, with other *Charges* borne in the same manner and for the same purpose, I reserve to be exemplified at the close of this chapter, with the *Bordures* and *Labels* themselves. *Roundles* borne under other conditions do not appear so frequently as might have been expected. The shields of *COURTENAY*, *DEVEREUX*, and *WAKE*, all bear *torteaux*, and are thus blazoned, (Roll H. III.): *COURTENAY*, or, *three torteaux*; *DEVEREUX*, arg., *a fesse gu.*, and in chief *three torteaux*; *WAKE*, or, *two bars gu.*, and in chief *three torteaux*; No. 437, Pl. L. At *Caerlaverock*, *HUGH DE COURTENAY*, bore an *azure label charged over his torteaux*; and the shield thus differenced has become recognized as the arms of *COURTENAY*, No. 438, Pl. L.; it appears in *Brasses* at *Cobham*, *Exeter*, *Shillingford*, &c., and frequently at *Canterbury*. *RAUF DE CAMOYS* bears, or, on a chief *gu.*, *three plates*, (Roll of H. III. and *Trotton Brass*), Nos. 287, 288, Pl. XIV. The shield of *Sir THOMAS LATHAM* is, or, on a chief indented az., *three plates*, (*Calais Roll*, and *Arderne Monument* at *Elford*, *Staffordshire*). The early *Rolls* contain also the following shields; for *WILLIAM DE BASCREVILL*, arg., *between three hurtes*, *a chevron gu.*, No. 439, Pl. L.; which *WALTER DE BASCREVILLE* differences by charging his *chevron* with *golden crosslets*; for *AUMERY ST. AMAND*, or, *frettée* and on a chief sa., *three bezants*, No. 436, Pl. L.; for *ROBERT DE WELLE*, arg., *two bendlets gu.*, *bezantée*, No. 435; for *Sir WARREN TRUSSELL*, arg., *frettée gu.*, the *frette bezantée*, No. 435 A. In the *Roll* of *HENRY III.*, *ROBERT DE ESTOFFORD* bears arg., *a chevron gu.*, *bezantée*; No. 434, Pl. L. This shield, slightly modified, and having on the *chevron three bezants only*, appears for "Sire *ROBERT DE ESTAFFORDE*," in the *Edw. II. Roll*. As the fourteenth century advances, this family is known under the name of *STAFFORD*; accordingly, in the *Roll* of *RICH. II.*, "*MONSR. NICOL. DE STAFFORD*" bears, or, *a chevronel gu.*, and a chief az.; and

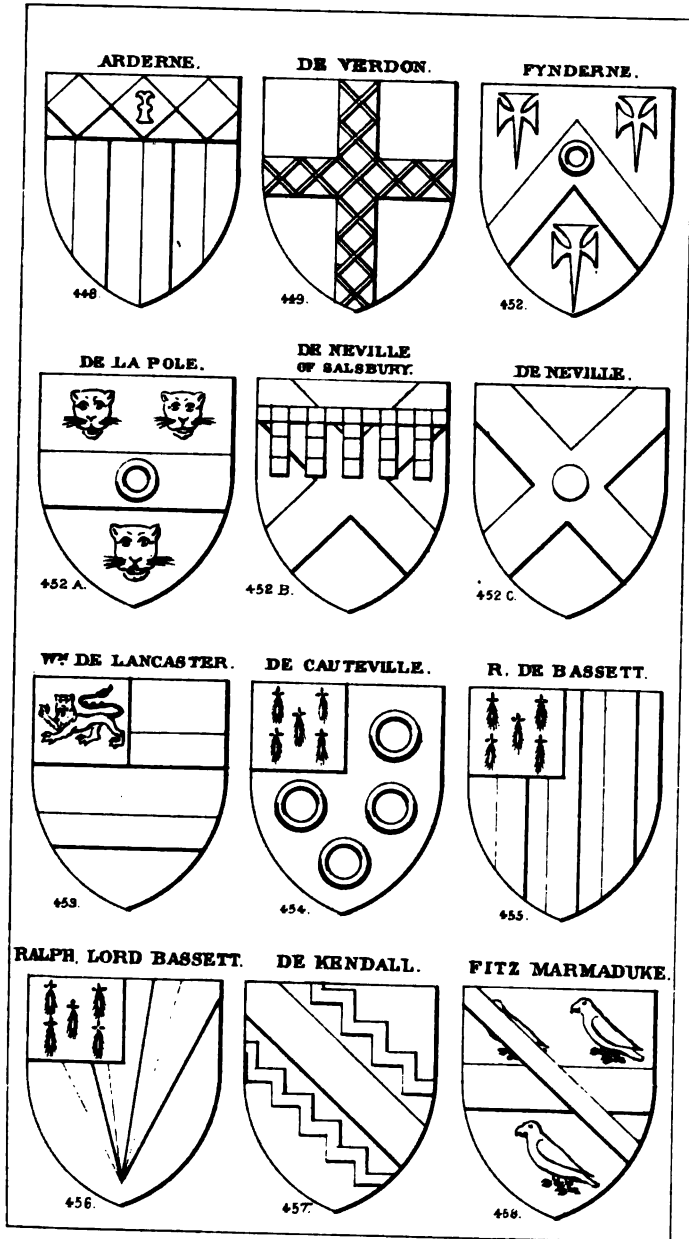
"MONST. ROBERT DE STAFFORD," *or, a chev. gu., and over all a bendlet az.*; the arms of the head of the House of DE STAFFORD at this period being simply *or, a chevron gu.*, (Calais Roll), which coat was quartered by the Dukes of BUCKINGHAM in the fifteenth century.

12. Amongst the early Differencing Charges *Annulets* occasionally appear. Thus, JOHN DE VIPONT bears, *gu., six annulets or*; JOHN DE PLESSIS, *arg., six annulets gu.*, No. 440, Pl. L.; and Sir WILLIAM DE AVENEL, *arg., a fesse between six annulets gu.*; No. 440 A, Pl. LXIX. At Kilfane, in Kilkenny, the crossed-legged effigy of a DE CAUTEVILLE has on the shield *four annulets and a canton in relief*, the canton being *ermine*. It is probable that this shield, if entirely shown, would have borne *six annulets*, 3, 2, and 1; No. 454, Pl. XL., represents what is shown of this shield in the original. The Roll of RICH. II. gives the following blazon of the shields of ANDREW, JOHN and ROBERT DE LEYKE,—the first, *arg., a chief gu., surmounted by a bend engrailed az.*; the second, *arg., on a saltire engrailed sa., nine annulets or*; and the third, *arg., a chief gu., surmounted by a bend engrailed az., in the sin. chief a pierced mullet or*. A Brass in Merton College Chapel, Oxford, A.D. 1471, to Warden HENRY SEVER, bears two shields, both of which are charged with *a fesse nebulée between three annulets*. In the original blazon, the annulets of DE VIPONT and DE PLESSIS are described as "*faux rondlets*," or *false roundlets*—that is, as *roundlets voided of the field*. *Mascles*, in like manner, which appear in several early shields in groups, are blazoned as "*voydes du champ*," when they are to be understood to be what we now distinguish as *mascles*: otherwise the early *mascle*, when not thus voided, becomes the modern *lozenge*. Shields *masculée* like those *semée* of annulets or roundlets, or shields charged with *mascles* in connection with other charges, may have been intended by early Herald's to indicate Difference.

13. Mr. PLANCHÉ has directed attention to the seal of WILLIAM DE ROMARE III., Earl of LINCOLN, who died as early as 1198,

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which is both *masculée* and *crusillée*. My representation of this seal in Pl. XLV., is drawn from Mr. PLANCHÉ's engraving. ROGER DE QUINCEY, Earl of WINCHESTER, bears, *gu. masculée or* : and this shield, which is blazoned in the Roll of H. III., appears upon the seal of the Earl, and also in the series of early examples that yet remain in the south aisle of Westminster Abbey ; the mascles, seven in number, are pierced with very small openings, and disposed over the entire field of the shield, being in contact with one another, as in No. 441, Pl. XLIX. The Roll of H. III. also blazons the following shields : for RICHARD DE ROKELE, *erm., masculée gu.* ; for WILLIAM LE BLONDE, *or., masculée sa.* ; and for JOHN DE NEVILLE, *gu., masculée or, a canton erm.* ; No. 442, Pl. L. The shield of HUBERT DE BURGH, Earl of KENT, also bears, *masculée vair and gu.*—"masculée de verre et de goules ;" but this is really *lozengy vair and gu.*, as appears from the shield that is displayed upon the seal of the Earl, and represented in No. 443, Pl. L. This shield is blazoned in all the earliest Rolls. ROBERT DE TONY bears *erm., masculée gu.* ; (another shield of TONY or TONI is *arg., a maunche gu.*) : JOHN DE RIVERS, *gu., masculée or* ; and WILLIAM DE FERRERS, *or., masculée gu.*, (Caer. Roll). Sir RAUF DE FERRERS bears this same shield in the Calais Roll ; the shield of RAUF DE GORGES (Caer.), is *lozengy or and az.* The Roll H. III. gives one example of an Ordinary that is lozengy, in the shield of DE VAUX—*arg., a bend lozengy gu. and of the field* ; No. 444, Pl. L. The Brass to JOHN DE CREKE, about A.D. 1320, at Westley Waterless in Cambridgeshire, affords an early example of separate lozenges charged upon an ordinary : this shield bears, *or, on a fesse gu., three lozenges vair* ; No. 445, Pl. XLVIII. The Brass to Sir PETER ARDERNE, Chief Baron, at Latton, A.D. 1467, gives another good example of lozenges ; one of the shields displayed in this memorial bears, *paly of six or and gu., on a chief arg. three lozenges of the second, the central lozenge charged with a golden chess-rook*, No. 448, Pl. XL. ; another shield upon this same Brass bears, *arg., a chevron engrailed, between three chess-*

rooks sa. ROBERT DE URSWIKE (Roll R. II.) bears, *arg.*, on a bend *sa.*, three lozenges of the field, each charged with a saltire *gu.* A field or an Ordinary *frettée* is, apparently, a modified form of representing a surface as *lozengy*. JOHN DE VERDON, (Roll H. III.), bears, *or*, *frettée gu.*; but SIR ROBERT DE VERDON, (Roll E. II.) bears, "*de argent, a une crois de azure, frette de or*;" No. 449, Pl. XL. In the Calais Roll, SIR THOMAS HAWKESTONE bears, *arg.*, a fesse *gu.*, *frettée or*.

14. *Vair* occurs repeatedly in early shields, and it certainly bore its part in effecting Difference, by means of varying the tincture of any shield or of its charges. Thus, WILLIAM DE FORTIBUS, EARL DE AUMALE OR ALBEMARLE (Roll H. III.), bears, *gu.*, a cross patonce *vairée* (Roll H. III., and shield at Westminster.) Traces of these arms, emblazoned on the dress of AVELINE, Countess of LANCASTER, the Earl's daughter, are yet visible in her effigy, A.D. 1274, at Westminster; No. 446, Pl. L. In the same Roll, one DE FERRERS bears, *vairée arg. and az.*, and another, *vairée or and gu.*; and this last shield is repeated for SIR RAUF DE FERRERS, of Chartley, (Calais Roll). FITZ GEOFFREY bears, *quarterly or and gu.*, within a bordure *vairée*; and DE FITZ RAUF bears, *gu.*, a fesse *vairée*; (Roll H. III.) One of the early shields of the BEAUCHAMPS is *vairée*; and SIR WILLIAM MARMION bears, *vair*, a fesse *gu.*, with a label of three points *or*; (Calais Roll). In the Roll of H. III., DE MONCHESNEY on a golden shield bears three small shields, two and one, each of them *vair*, with two bars *gu.*, No. 447, Pl. XLVIII.; a truly original mode of differencing, but one which is at once very clear and very decided.

I must leave students to seek for other examples of early shields, differenced and marked for Cadency, together with examples of shields which are charged with other varieties of devices and figures for the same purpose.

The usage of Differencing the *Accessories of Shields of Arms*, as well as the shields themselves, has already been exemplified in the achievement of SIR JOHN DAUBYGNÉ, No. 408, p. 134, and in several of the interesting mantlings that are blazoned in the

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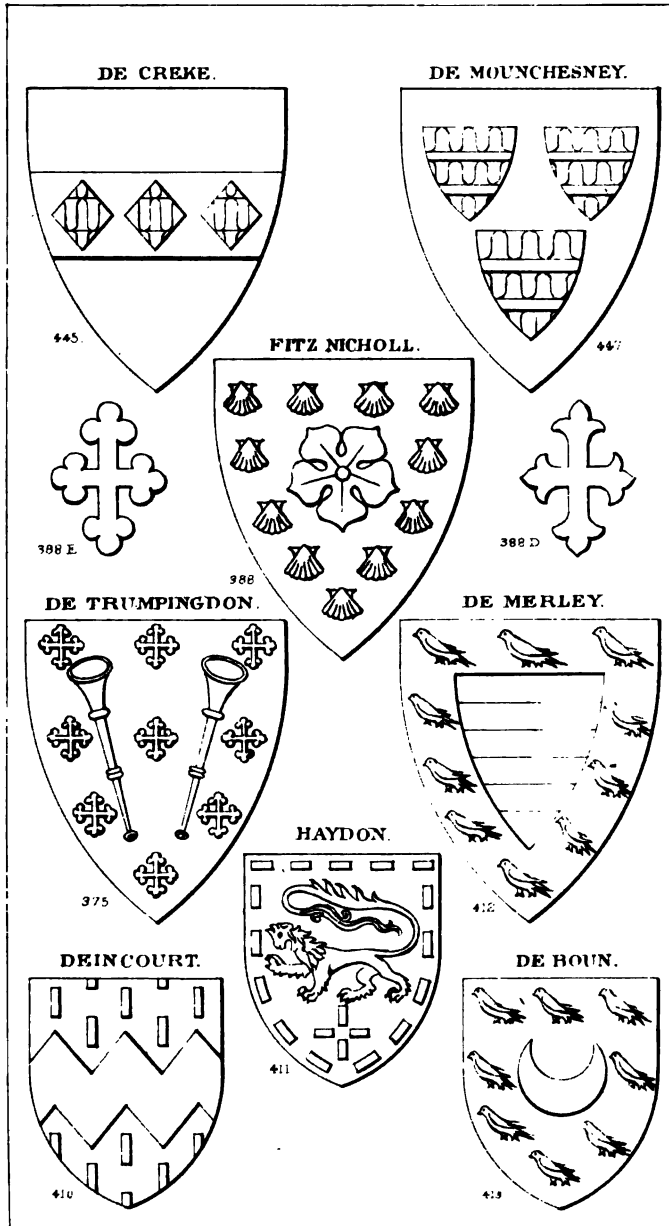


PLATE XVI.

Windsor Garter-Plates; (see *Mantling*, in Chap. XIII.) Crests, Supporters, and Badges are all charged with Differences, precisely in the same manner as Mantlings. In the instance of Animals, the Marks of Cadency are sometimes charged upon their shoulders, or they are *sémée* with them; and sometimes the Marks are formed into Collars. The lion crest of THOMAS BEAUFORT, Duke of DORSET, is gorged about the throat with a *collar compony erm. and az.*, as the bordure of his shield; and the lion crest of his father, JOHN BEAUFORT, K.G., Duke of SOMERSET, has a *collar compony arg. and az.*; No. 451 A, PL. XLI. In like manner, the shield of Sir THOMAS LANCASTER (Calais Roll), bears, *gu.*, a *lion ramp. guard. or, gorged with a collar of France*—a blue collar, that is, charged with three golden fleurs de lys; No. 451 B, PL. LXXII. Collars appear to have been used for differencing crests, when the shields were differenced with bordures; as labels were habitually repeated on both crests and shields.

In the "BOKE OF ST. ALBAN'S," (printed 1486, being a species of paraphrase of a part of an earlier treatise on Heraldry by NICHOLAS UPTON, A.D. 1440), the ancient practice of Powdering Shields for Difference is described under the title of "*Gerattyng*." This *Gerattyng* is defined to include nine figures or charges, each of which is said to have been used with a definite and distinct signification. The nine figures are *crosslets* (any small crosses), *fleurs de lys*, *roses*, *primroses* (probably quatrefoils), *cinquefoils*, *escallops*, *chaplets*, *mullets*, and *crescents*. This series, accordingly, does not include martlets, billets, annulets, or roundles of any tincture. Whatever may have been the original intention, in actual practice all traces were soon lost of any systematic *Gerattyng* for the purpose of Marking Cadency, or otherwise differencing allied and similar shields of arms, so that this *Gerattyng* itself gradually became identified with the development and ramifications of armorial bearings. The Crosslets, accordingly, and the other charges which once had been assumed for difference, having become integral components of heraldic compositions, ceased to be regarded as Marks of Cadency or Dif-

ferences; except, indeed, when a single crescent, mullet, or other figure was still employed to perform the duties that once had devolved on the orle or the powdered field, and thus would have to act alone as a "Difference." The term "Gerattyng," which it does not seem to be desirable to introduce into modern blazon, has been very ingeniously derived (through the surprising spelling and the perpetual misprints of the "Boke of St. Alban's" itself), from *ingerata*,—a "reading" for *ingesta*, the participle of *ingero*, "to pour upon;" as the charges in geratted shields are *poudrées*, or *semées*—poured over their fields; (See *Herald and Genealogist*, II., 40.)

15. The idea of differencing by a *Single Mark* of Cadency or Difference, was regarded with favour at an early period. The small charges that were oftentimes repeated in shields of arms, soon began to be regarded as components of the blazon: and they were regularly transmitted with the Ordinary or other primary charge with which they had been associated. Hence a single distinct charge of small size for difference, would naturally appear not desirable merely, but absolutely necessary, in order to carry out the system of Cadency and Differencing, under the altered conditions of more matured Heraldry. When brought to the test of experiment, this method of differencing proved to be far less satisfactory than had been expected: on the one hand, the single small differencing charge was not found always to tell its own proper tale with sufficient distinctness and emphasis, while, on the other hand, even this addition to a shield frequently lost its differencing attributes, and assumed a position as a permanent charge. It must be added, that this method of differencing has produced indirectly more of confusion than of that clear and authoritative definition, which is the aim and object of all true and consistent Heraldic Difference.

The *silver mullet* of the DE VERES is one of the earliest, as it is one of the best known and most characteristic examples of Differencing by a Single Charge. In the Rolls of H. III. and E. I., the Earl of OXFORD—"Le Comte de Hoxenforde"—bears, *quarterly gu.*

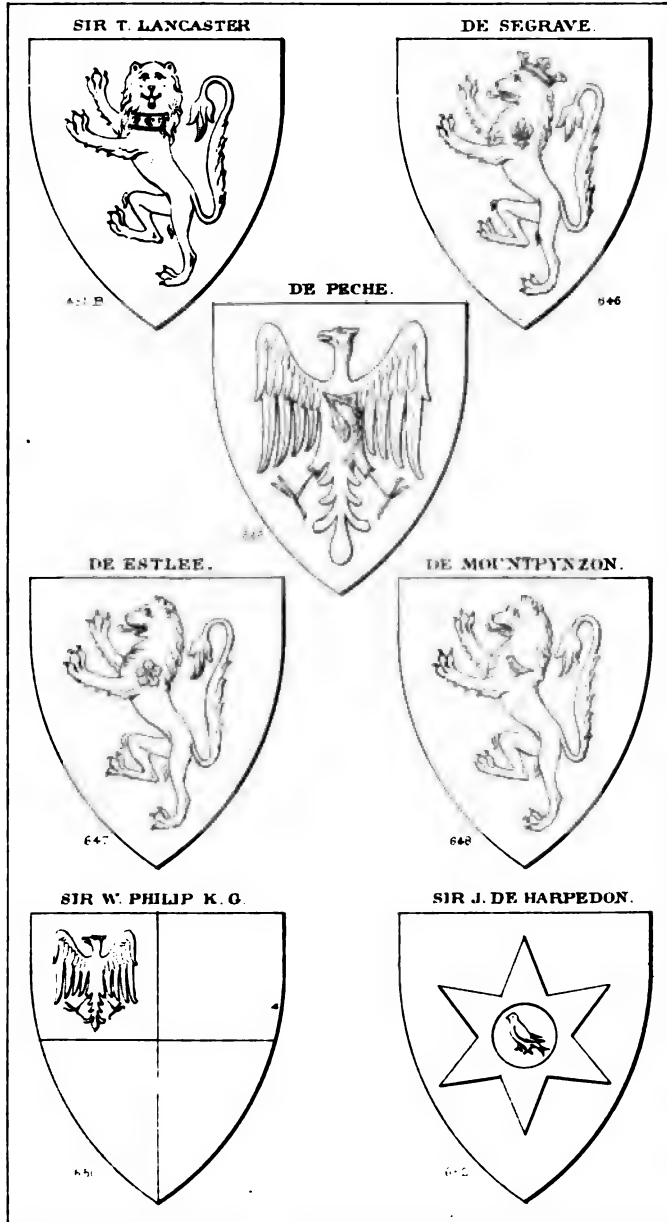
and or, in the first quarter a mullet arg., No. 156, Pl. VI.; and this shield HUGH DE VERE, the Earl's son, further differences with a *bordure indented sa.*, No. 477, Pl. XXXII; Caer. Roll, and Rolls of E. I., E. II., E. III.; see also numerous shields at Canterbury, the Hatfield shield, and the De Vere mullets at Earl's Colne, in Essex. In the Roll of R. II., AUBRY DE VERE bears the *mullet* of his house *ermine*. In the Roll of E. II. (A. D. 1308-14) there occur many remarkable examples of Difference marked by a single small charge: and the Difference effected by this process in the examples contained in this Roll is made the more impressive, from the circumstance that the shields of the heads of the several families are generally blazoned without the Differences, in association with the differenced shields. The differencing charges employed in these shields, on investigation, would prove, in almost every case, to have been derived from some allied shield of arms, and consequently they at once suggest the idea of Marshalling. It was evidently a favourite usage with the early Heralds to charge these small single Differences in prominent positions: thus, when a lion was in the blazon of any shield, they evidently delighted to charge the Difference upon his shoulder. The examples which follow are from the Roll of E. II.:—Sir GILES DE BREWYS or BRAOSE: *arg.*, *crusilée*, a lion *ramp.* or, charged on its shoulder with a *fleur de lys gu.* Sir ESTEVENE DE SEGRAVE: *sa.*, a lion *ramp.* arg., crowned or, on the shoulder a *fleur de lys gu.*, No. 646, Pl. LXXII. Sir NICHOLAS DE ESTLEE: *arg.*, a lion *ramp.* gu., on the shoulder a *cinquefoil* of the field, No. 647; Sir GILES DE ESTLEE added to this differenced shield an *azure label*, for further Difference. Sir RICHARD DE ECHEBASTON, *arg.*, a lion *ramp.* gu., on his shoulder a *cinquefoil* of the field, a *label* of three points *az.* Sir PHILIP DE BARINGTON, in like manner, differences with a *fleur de lys*. Sir ROBERT DE WALKEFARE, again, bears *arg.*, a lion *ramp.* sa., charged on the shoulder with a *mullet* or. Sir JOHN DE RESOUN: *gu.*, a lion *ramp.* or., in the dexter chief of the shield a *cross pattée vair*. MOUNPYNZON, of Norfolk, (whose name has since been written MOMPESON), bears, *arg.*, a lion *ramp.* sa., on his

shoulder a chaffinch ("un pinzon") or, No. 648, Pl. LXXII. Sir JOHN DE PECHE: *az., an eagle disp. arg., on its breast a maunche gu.*, No. 649, Pl. LXXII. Sir EDMOND DE PAGENHAM: *quarterly or and gu., in the first quarter an eagle displayed vert.* (Sir WILLIAM PHILIP, K.G., A.D. 1440, bears, *quarterly gu. and arg., in the first quarter an eagle or*, No. 650, Pl. LXXII., from his Garter-Plate.) Sir JOHN MOUNTENEY: *az., on a bend between six martlets or, a mullet gu.*; and a second Sir JOHN bears the same shield similarly differenced, with a *field gules*. Sir JOHN DE BECHE, *arg., on a bend gu., three stag's heads or, in the dexter chief a martlet sa.* Sir THOMAS DE ST. LEGER: *az., fretty arg., on a chief or a mullet gu.* Sir EDMOND DE WELLYNGTONE: *gu., a saltire vairée, in chief a mullet or*, No. 651, Pl. LXXI.

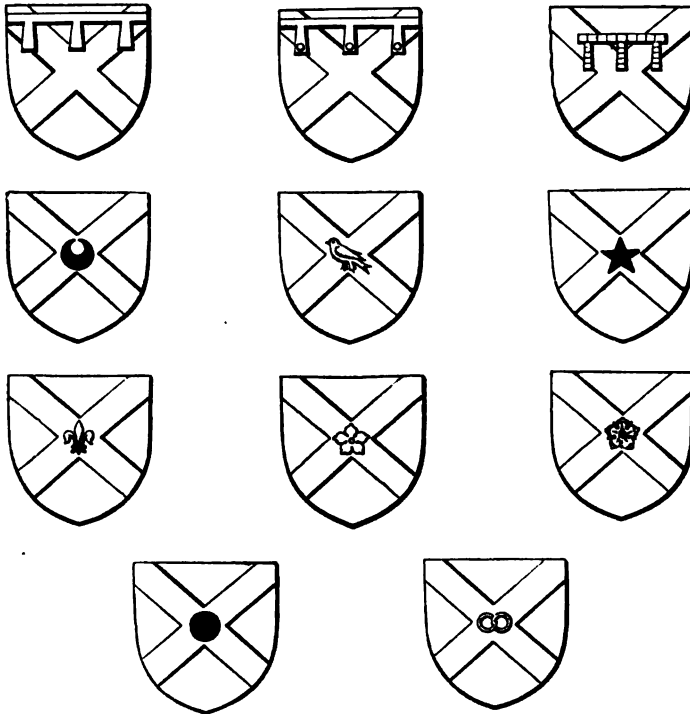
The shield of Sir JOHN DE BEAUCHAMP, brother of the Earl of WARWICK, blazoned in the Calais Roll, is differenced with a *crescent sa.*, No. 371, Pl. XXV. This shield is blazoned again in the Roll of R. II., and with it is the Beauchamp shield with the martlets (No. 369, Pl. XXV.,) also differenced with a *pierced mullet sa.*: a *sable crescent* differences this same shield at Worcester. Sir THOMAS and Sir OTES or OTHO DE HOLLAND severally difference *Holland ancient*, No. 637, Pl. LXV., with an *annulet* and a *crescent gu.*, (Calais Roll): both brothers were Knights Founders of the Garter, and they were the second and third sons of ROBERT DE HOLLAND and MAUD DE LA ZOUCHE. The Calais Roll also blazons the shield of Sir ADAM ASHEHURSTE, *gu., a cross engrailed, and in the dexter chief a fleur de lys arg.*; and that of Sir THOMAS BRADSTONE, *arg., on a canton gu. a rose or.*; the Roll of E. III. blazons a *cinquefoil* instead of a *rose* on this canton. This shield of BRADSTONE is marshalled in the first quarter of an escutcheon of pretence in the Garter-Plate of Sir JOHN NEVILLE, K.G., Lord MONTAGU. In the fourth quarter this same escutcheon bears DE LA POLE, *az., on a fesse between three leopard's faces or, an annulet gu.*, No. 452 A, Pl. XL.; and, in the second quarter of Sir JOHN's own shield is NEVILLE of SALISBURY, *gu., a saltire arg., charged with a label of three points componée arg. and az.*, No. 452 B. This last

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shield is several times repeated upon the BEAUCHAMP Monument at Warwick. Another NEVILLE, Lord LATYMER, charges *a pellet upon his silver saltire*, for difference, No. 452 c., Pl. XL.; and yet another peer of the same family, NEVILLE, Lord BERGAVENNY, differences his saltire with a *rose gu.* No less than eight other differences of the simple shield of NEVILLE of Raby are found to have been assumed to distinguish the various branches of that powerful and far-spreading house: thus the entire group of these Neville differences are *three labels*, the *crescent*, *martlet*, *mullet*, *fleur de lys*, *cinquefoil*, *rose*, *pellet*, and *two interlaced annulets* forming a *gimmel-ring*, all of them charged upon the silver saltire, as in the following shields, No. 452 d.



No. 452 d.—Differenced Shields of NEVILLE of Raby.

The Roll of R. II. gives the fifth, sixth, and seventh of these shields, and it blazons the *mullet* as *sable pierced*: this Roll also gives for "Le Sr. de NEVYLL," *gu., a saltire arg.*, and for "Mons. ROBERT NEVILL," *arg., a saltire gu.*,—"the reverse." Other shields of NEVILLE that are altogether different, appear in the Rolls of H. III., E. I., E. II., and E. III. (See Chap. XXXI.)

The BEAUFORTS difference with either a *Mullet* or a *Crescent*, in addition to their differenced *Bordure*, No. 480, Pl. XXXII.; and the Cardinal also charges his *Bordure* with a *Mitre* instead of the *Crescent*, (Seal). From the Roll of R. II. I select the following examples of differencing by a single small charge:—GEORGE FELBRIGE: *or, a lion rampt. gu., on his shoulder a mullet arg., pierced*. ROGER FAULCONBRIDGE: *arg., a lion rampt. az., on his shoulder a fleur de lys or*. RICHARD STORY: *arg., a lion rampt. queue fourchée purp., on his shoulder a cross pattée or*. WM. BAGOT: *arg., on a chevron gu., between three martlets sa., a crescent of the field*. ROGER CURSON: *arg., on a bend sa. three popinjays or, collared and legged gu.; in the sin. chief a crescent of the last*. RAUF FRESCHEVILL: *az., between six escallops, a bend arg., charged in chief with a pierced mullet gu.* JOHN DE PEYTON: *sa., a cross eng. or, in the dext. chief a mullet arg.* The head of the family of HERON bears, *gu., three herons, two and one, arg., beaked and legged or*: this shield is differenced by WALTER HERON and GERARD HERON by their severally adding in chief a *crosslet or*, and an *annulet or*, while WILLIAM and JOHN HERON add a *chevron* and a *chevron engrailed argent*. Upon the Brass in Westminster Abbey to Sir JOHN DE HARPEDON, A.D. 1451, his arms are blazoned, *arg., a mullet gu., pierced of the field and charged with a martlet sa., for difference*, No. 652, Pl. LXXII.; in the Roll of E. II., this shield is borne without the martlet by Sir WILLIAM DE HARPEDENE. As the fifteenth century advances, examples of Cadency marked by a Single Small Charge increase in number. Thus, at Childrey, in Berkshire, in his Brass, A.D. 1444, the arms of WILLIAM FYN-DERNE, repeated both upon shields and upon his tabard, are, *arg.,*

between three crosses pattées fitchées, a chevron sa., charged for difference with an annulet of the field, No. 452, Pl. XL. THOMAS LANGLEY, Bishop of Durham (A.D. 1406-1437), differences his paternal arms, *paly of six arg. and vert*, with a *mullet*, (Official Seal). Sir JOHN STANLEY in 1474, at Elford, upon his monument differences his quarterly shield of STANLEY and LATHOM with a *crescent gules*. In the Arderne Brass at Latton, one of the shields bears DE BOHUN differenced with a *single mullet* on the bend: and NICHOLAS CHARLES gives a seal of EDWARD DE BOHUN, (without date, but evidently of the fourteenth century,) which bears a shield of BOHUN charged with a *single lozenge* on the bend. Sir THOMAS LOVELL, K.G. (temp. HENRY VII.) bears *quarterly*, 1 and 4, *arg.*, a *chevron az.*, between three *squirrels sejant gu.*, a *crescent*, for difference, or; 2 and 3, *vert*, two *chevronels arg.*, each charged with three *cinqsefoils gu.* Sir GILBERT TALBOT, K.G., (temp. HENRY VII.), differences his lion crest with a *crescent*; and, in the third quarter of his shield he marshals NEVILLE of Raby, having the saltire charged with a *martlet gu.* ROBERT WILLOUGHBY, K.G., Lord BROKE (died 1502) differences his first grand quarter with a *crescent*, charged (as in the shield, No. 480, of the BEAUFORTS) upon the fesse point. And HENRY STAFFORD K.G., Lord STAFFORD, second son of HENRY, second Duke of BUCKINGHAM (temp. HENRY VIII.), also differences his quartered shield upon the fesse point with a *crescent*; (Garter-Plate). And, once more, about the same period, in a monument of the VERNEYS at King's Langley, the Verney shield is differenced with a *crescent az.* At an earlier period the same VERNEYS difference, after the manner then prevalent, by changing the tinctures of their shield and its charges, and by modifying the general character and arrangement of their arms. And again, A.D. 1597, CHARLES HOWARD, son of WILLIAM, Lord HOWARD of Effingham, differences *Howard ancient* with a *single mullet sa.* on the bend: an *Ermine spot* is also used in the same manner by other HOWARDS for Difference.

16. With the exception of ROYAL CADENCY, which now is marked exclusively with the *label*, the Differences of Modern Heraldry are the same in their general character as they may be considered to have been since the commencement of the fifteenth century. The motive or reason, which might have assigned to each of the differencing charges now in use its own particular position in the order of their arrangement, (if any such motive or reason ever existed,) is no longer known; neither is there any evidence to show that the present accepted order of arrangement has been recognized earlier than the sixteenth century. These *Modern Differences* are for,

1. The eldest son, (during his father's life-time) *a Label* : No. 379 A, Pl. XIII.
2. The second son or brother—*a Crescent* : No. 380.
3. The third son—*a Mullet* : No. 381.
4. The fourth son—*a Martlet* : No. 382.
5. The fifth son—*an Annulet* : No. 383.
6. The sixth son—*a Fleur de lys* : No. 384.
7. The seventh son—*a Rose* : No. 385.
8. The eighth son—*a Cross Moline* : No. 386.
9. The ninth son—*a Double Quatrefoil* : No. 387.

The first son of the first son may charge his label with a label, his second son may charge his label with a crescent, and so on; and the first son of the second son may charge his crescent with a label, &c., &c., though happily this complicated and involved differencing is very rarely adopted. All Marks of Cadency are now generally borne in the chief of the shield. In actual practice in our own times, these differences are rarely used by the brothers of the same family during their father's life-time, but they are almost universally regarded as the *hereditary Marks of the junior branches* of the same family, and thus in some families they are systematically transmitted with the Arms which are differenced by them. Examples may be taken from

the Peerage, in the *Crescent* of CECIL, Marquess of SALISBURY, and of the Earl STANHOPE; the *Mullet* of the HOWARDS, Earls of CARLISLE and EFFINGHAM; the *Martlet* of BRUDENELL, Earl of CARDIGAN, and of MURRAY, Lord ELIBANK; the *Annulet* of BERTIE, Earl of ABINGDON; the *Fleur de lys* of WEDDERBURN, Lord LOUGHBOROUGH; and the *Rose* of NEVILLE, Earl of ABERGAVENNY. I may add, the Arms of the Earl of ELDON, which are differenced with a *Mullet*, to show that they were first borne by the younger of the two illustrious legal brothers, WILLIAM and JOHN SCOTT, and by the third son of their father. In like manner, a *Mullet* upon the shield of the Duke of WELLINGTON shows that THE DUKE was the third son of the Earl of MORNINGTON.

Daughters, the Princesses excepted since the accession of the present Royal Family to the Crown of England, being all equally co-heiresses, do not difference their paternal arms; but when a differenced Coat of Arms retains its Difference as a Charge, as in the instance of the COURTENAYS, such a coat of arms is borne by daughters as well as sons. In early Heraldry, however, ladies commonly bore their paternal Differences; (see p. 194).

The *Bordure*, the *Bend*, the *Canton*, and the *Chevron* would always afford ready facilities for compounding two coats of arms, and, with the *Label*, they might also with ease be added to any shield "for difference." And, Cadency and Differencing thus effected might as easily receive a secondary series of differences—small figures and devices, that is, might be charged either upon a label or any of its comrades, thus Differencing them from themselves when they were added uncharged to any Shield of Arms. Upon the same principle, a *Chief* may sometimes have first been added to the shield, and then charged for difference; and again always with a view to differencing, Ordinaries may have been *cotised*; a *Chevron* or a *Fesse* may have been resolved into a group of either *chevronels* or *bars gemelles*; and a *Bend* may have been superseded by a single *bendlet* or a group of *bendlets*.

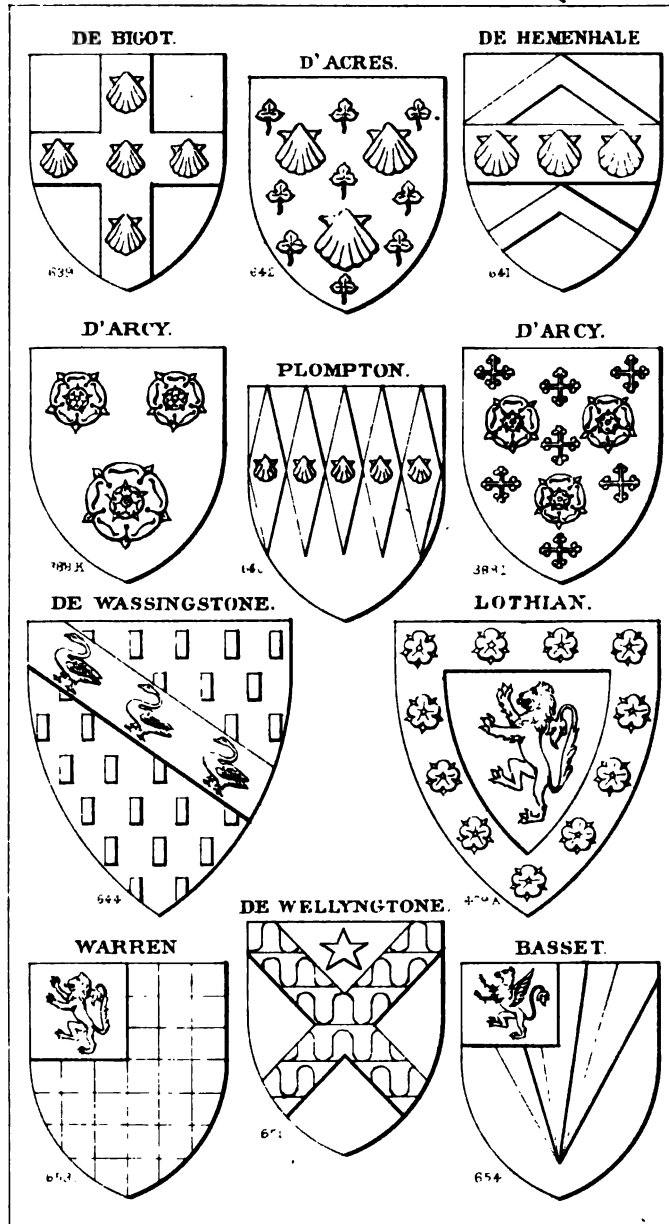
Before I enter more fully upon a consideration of Cadency effected by the *Label* and the *Bordure*, it may be desirable to adduce a few additional early examples of Shields, which illustrate those other modes of Differencing to which I have just referred.

17. Examples of CANTONS or QUARTERS. Cadency and Difference marked by the *Canton* may be regarded, with comparatively rare exceptions, as a modified form of Marshalling. The devices that are charged upon a Canton, with occasional exceptions only, are taken from and represent some allied Coat of Arms. And the prevailing usage is, on the one hand, that a man who does not quarter his maternal arms should either canton them, or charge some significant reference to them upon a Canton, "for Difference;" or, on the other hand, that the children and heirs of an Heiress, who are not also heirs of their father, should bear on a Canton their father's arms. It will be borne in mind that in the earliest Rolls of Arms a *Canton* is entitled a "*Quarter*."

A *Canton* or *Quarter Ermine*, apparently derived from the ermine shield of JOHN Count of BRITTANY Earl of RICHMOND, appears differencing the Arms of several early families. The Shield of JOHN DE DREUX himself, Count of BRITTANY, (No. 116, Pl. V., and p. 34,) is a most expressive example of the use of the Canton. The mother of the Count was a sister of EDWARD I.; he therefore placed about his shield a *Bordure of England*; and, as Earl of RICHMOND, he added the *Canton ermine*. ROBERT DE TATESHALL bears, *chequée arg. and gu., a quarter erm.*: E. DE BOYS, *arg., two bars gu., a quarter erm.*: Roll of H. III. THOMAS DE HEWES, *arg., a fretle gu., a quarter erm.*: PHILIP LE DESPENCER, *barry of six or and az., a quarter erm.*: RAFE BASSETT, *arg., three piles gu., a quarter erm.*: Roll of E. III. In the Calais Roll Sir SYMON DE BASSETT bears, *or, three piles in point gu., a canton erm.*, which shield is repeated in the Garter-Plate of RALPH, Lord BASSETT, of Drayton, who died in 1390, No. 456, Pl. XL. In the Calais Roll, R. DE BASSETT bears, *or, three pallets gu., a canton erm.*, No. 455, Pl. XL.:

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(see also Nos. 402, 403, Pl. XXXVII.); By comparing these two shields, it will be seen that the BASSETTS, while retaining the same *ermine canton*, differenced three *pallets* with as many *piles*, both the tincture, and the number, and also the general character of the charges being the same in the two shields; and a further comparison with Nos. 402 and 403, will show the *ermine* field which is represented in the Canton, and the tinctures *or* and *gules*. In the Roll of R. II., again, Sir JOHN BASSETT bears, with the three piles in point, *a canton arg., charged with a griffin segreant sa., armed gu.*, No. 654, Pl. LXXI. "Le Sr. la Zowche" (Roll R. II.) bears, *gu. bezantée, a canton erm.*, No. 366 A, Pl. LXVII, (see p. 174.) The STAFFORDS also, with some other families of less note, difference with the same *canton ermine*. From the Roll of R. II. I obtain one other excellent example, the shield of Sir WILLIAM LE BRYAN, *or, three piles from the chief az., a canton paly of four arg. and of the second, charged with a bend gu., thereon three eaglets disp. gold*,—this shield accordingly is BRYAN differenced with a *canton of GRANDISON*. (See p. 211.)

WILLIAM DE DUNSTANVILLE bears, *arg., frettée gu., a canton of England*—that is, *a canton or quarter gu., charged with a lion pass. guard. or*: and WILLIAM DE LANCASTER bears the same canton on a shield *arg., charged with two bars gu.*, No. 453, Pl. XL; Roll H. III.: this same shield is blazoned for JOHN DE LANCASTER in the Caer. Roll. Again, Sir THOMAS KYRIELL, K.G. (A.D. 1460), bears, *or, two chevrons gu., a canton of England*; in this instance the Royal Canton was certainly a "Difference by augmentation," obtained in acknowledgment for good service done to the House of Lancaster: about a century earlier, JOHN KYRIEL bears, *or, three chevronels and a quarter gu.* In the Calais Roll, Sir WILLIAM DE WARREN bears, *chequée or and az., on a canton gu., a lioncel ramp. arg.* that is, he bears a *canton of FITZ-ALAN*, No. 653, Pl. LXXI. In the Roll of R. II., RICHARD DE KYRKEBY bears, *arg., two bars gu., on a canton of the last a cross moline or*: DE EITON, *barry of twelve arg. and gu., a label of three points az., over all a canton sa.*

charged with a cross patonce or : and AVERY BRITCHEBURY bears, *arg., two bars az., on a canton of the last a martlet or*. The arms of the WIDVILLES or WOODVILLES are *arg. a fesse and a canton gu.* These arms it is customary to blazon with a fesse and canton conjoined ; but the canton certainly ought to be represented as raised in relief above the fesse, for a bordure is charged upon a fesse, and a canton is charged upon a bordure. The HARFORDS record the alliance of an Heiress of the SCROPEs with their house, by adding the arms of SCROPE, so famous in their severe simplicity, to their paternal shield. A good example occurs in the Brass to ANTHONY HARFORD, A.D. 1590, at Colwall in Herefordshire : this shield is thus blazoned, *sa., two bends arg., with a canton of Scrope*, that is, *a canton az., charged with a bend or*.

With examples of Cantons I may here notice the remarkable Difference blazoned in the Roll of H. III. for HUGH DE BALLIOL, No. 645, Pl. LXVII. The shield of "JOHN DE BALLIOL" is given as, *gu., an orle ("faux escochon") arg.* ; and for HUGH, his son, the same shield, charged in the dexter chief with a small shield bearing, *az., a lion ramp. arg. crowned or* : I may add, for EUSTACE DE BALLIOL, the shield differenced again, "*d'azur au faux escocheon d'or crusule d'or*." The Peerage gives characteristic examples of shields charged with small shields which are themselves charged, in the arms of the CECILs, Marquesses of SALISBURY and EXETER, who bear, *barry of ten arg. and az., over all six escutcheons, three, two, and one, sa., each charged with a lion ramp. of the first*.

18. Examples of BENDS and BENDLETS. The simple *Bend* as borne on the shield of SCROPE, would readily suggest the fitness of this Ordinary and its Diminutive for Differencing ; and accordingly in many instances *Bends* and *Bendlets* are found to have been charged upon early shields for marking Difference. Roll of H. III. : WILLIAM DE GANT, *barry of six arg. and az., a bend gu.* : E. DE KENDALL, *arg., a bend az., cotised vert* ; in another Roll of the same period this shield is blazoned, *arg., a bend cotised in-*

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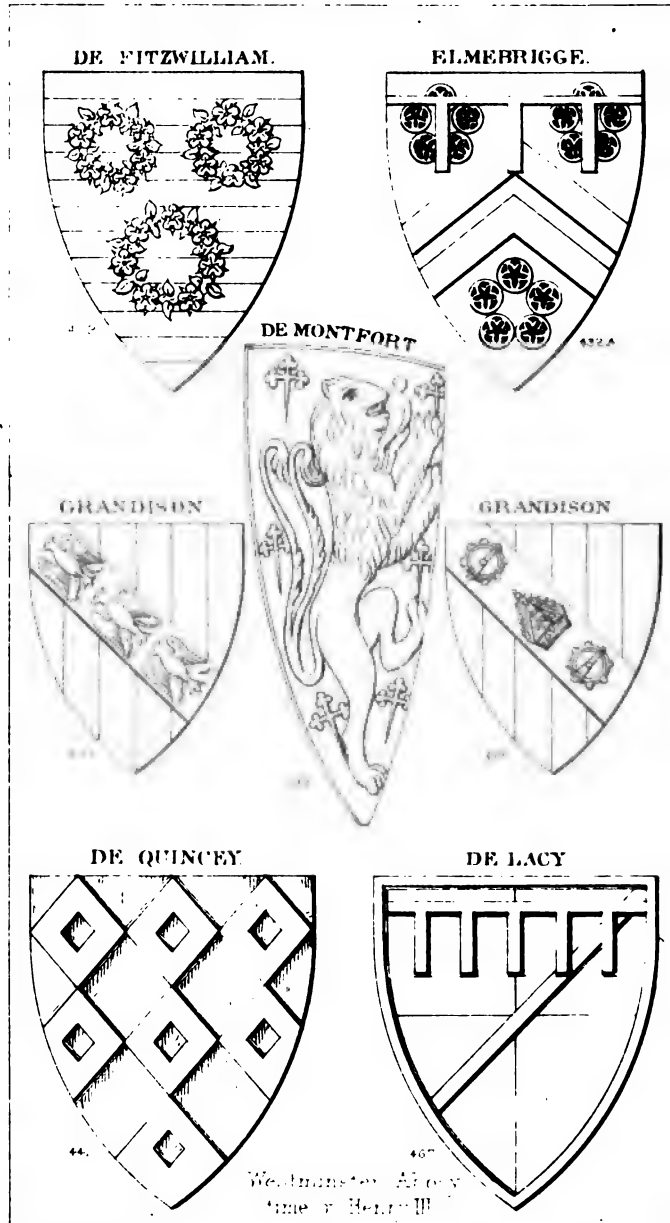


Plate XLIX

dented vert; and in the Roll of E. II., *arg.*, a *bend vert*, *cotised indented gu.* In a Brass at Long Melford, the same blazonry appears; but differently tinctured, for a CLOPTON, *sa.*, a *bend erm.*, *cotised indented or.* Roll of Caer.: JOHN DE GREY, *barry of six, arg. and az.*, a *bendlet engrailed gu.*; (Compare No. 121, p. 35; this shield of De Grey with the barry field, but without the bendlet, is also blazoned in the Caer. Roll.); ROBERT LE FITZ-PAYNE, *gu.*, *three lions pass. in pale arg.*, *over all a bendlet az.*: WILLIAM DE GRANDISON, *paly of six arg. and az.*, *on a bend gu. three eaglets displayed or.* The shield of the GRANDISONS in its original simplicity is, *paly of six, arg. and az.* Upon this a *bend gules* is charged. Next, upon the bend itself *three golden eaglets* appear; No. 459, Pl. XLIX; (this shield is blazoned in the Roll of E. II., and in the Calais Roll). These eaglets are then differenced by the substitution, first, of *three escallops*, and subsequently of *three buckles*, all *or*; and finally, JOHN DE GRANDISON, Bishop of Exeter, A.D. 1327-1369, completes the group with his shield, having the red bend charged with a *silver mitre between two golden buckles*; No. 460, Pl. XLIX. I must add that, in Harl. MS. 5827, the shield of Bishop JOHN DE GRANDISON, is blazoned *paly of six arg. and az.*, *on a bend gu.*, a *mitre between two eaglets or*; No. 460 A, Pl. LXXIII. In the Caer. Roll, JOHN FITZ-MARMADUKE bears, *gu.*, a *fesse between three popinjays arg.*; but in the Roll of HENRY III., ROBERT FITZ-MARMADUKE adds to the same arms an *azure bendlet*, as in No. 458, Pl. XL; which example, having the bendlet added, is drawn from the shield of an effigy of the time of EDWARD I., probably the effigy of the Caerlaverock Fitz-Marmaduke himself, at Chester-le-Street, Durham.

Roll of E. II.: Sir HENRY DE SEGRAVE, *sa.* a *lion ramp. arg.*, *crowned or*, *over all a bendlet gu.*; Sir SYMON bears the bendlet *or*, No. 655, Pl. LXVII; and Sir STEPHEN *engrains the red bendlet*. Sir HUGH WAKE, Sir PHILIP COURTENAY, and Sir JOHN GASCELINE, all difference their paternal arms with a bendlet:—thus, WAKE,

or, two bars gu., in chief three torteaux, and over all a bendlet az. ; COURTENAY, *or, three torteaux, over all a bendlet az. ;* GASCELINE, *or, billettée az., a bendlet gu. ;* SIR SIMON LYNDESHAYE, *or, an eagle displayed purp., debriused by a bendlet componée arg. and gu. ;* THOMAS DE GARSHALE, *quarterly arg. and sa., on a bend gu. three fleurs de lys or.* Calais Roll: SIR NICHOLAS POYNINGS, *barry of six or and vert, over all a bend gu. ;* SIR HUGH LE DESPENCER charges his *sable bend* with *three mullets arg. ;* and SIR PHILIP engrails the bend itself; SIR NICHOLAS LANGFORDE, *paly of six or and gu., and over all a bend arg. ;* SIR ALLAN CLAVERING, *quarterly or and gu., on a bend sa. three mullets arg.* Roll of R. II.: THOMAS DE WALSHIE, *gu., two bars gemelles arg., surmounted by a bendlet of the same ;* JOHN LE STRANGE, *gu., two lions pass. in pale arg., a bendlet or,* the same arms without the bendlet being given for another JOHN LE STRANGE; and ROBERT DE STAFFORD, *or, a chevron gu., surmounted by a bendlet az.* I add another example from the sculptured effigy of a cross-legged knight at Whatton in Nottinghamshire, whose mutilated shield still shows that it originally bore *on a bend, between six crosslets, three roundels*, No. 656; one more, from the bold effigy of a knight of the period of EDWARD II., from Clehongre in Herefordshire, whose shield bears, sculptured with extraordinary spirit, *barry of six, on a bend three lion's faces*, No. 657; and one from a Brass of the same period at Gorleston in Suffolk, in which the knight, a DE BACON, whose ailettes are charged with a *plain cross*, displays on his shield *a bend indented* (or *dancettée*, or perhaps *five lozenges conjoined in bend*), and *on a chief two mullets of six points pierced*; No. 658, Pl. LXXIII.

19. Examples of CHIEFS. The shield of the DE GENEVILLES, No. 131 A, Pl. XIV., already blazoned (*sa., three barnacles in pale or, and on a chief erm. a demi-lion rampt. issuant gu.*), is an admirable example; (Roll H. III). In this same Roll, ROBERT LE BRUS bears, *arg., a saltire and a chief gu. ;* FITZ RALDOLF bears, *arg., the chief of the shield frettée, gu. ;* and A. DE ST. AMAND, *arg., fretty, a chief sa.* This last shield in the Caer. Roll is differenced

CADENCY

CHAPTER XV.

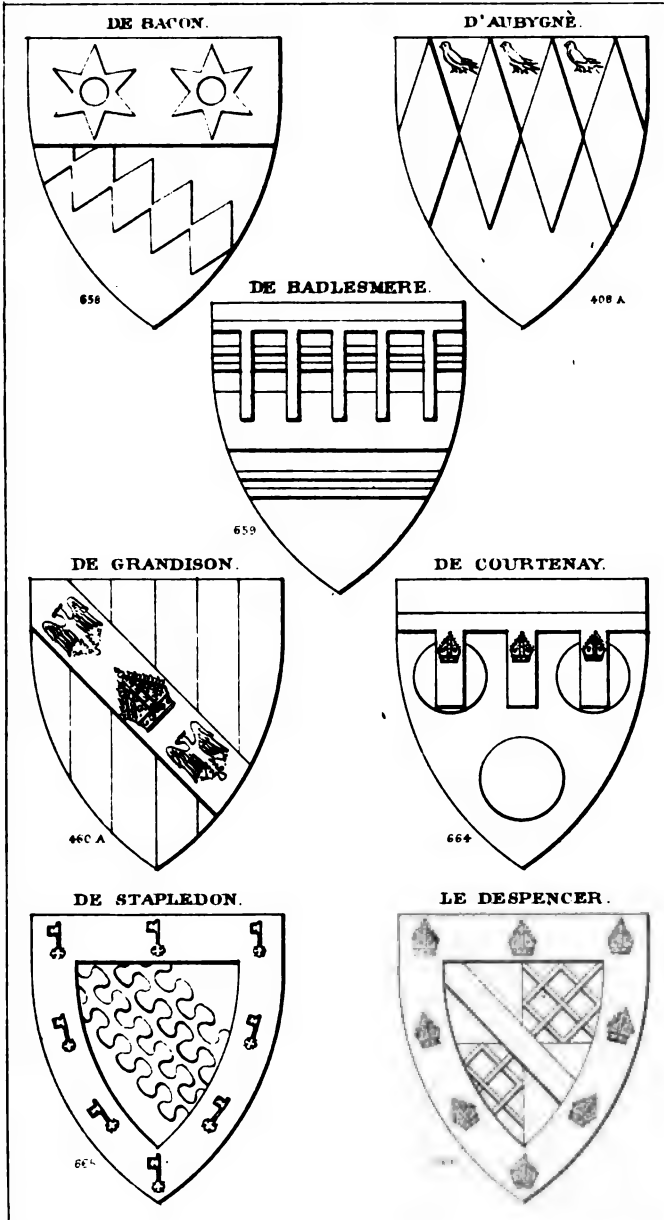
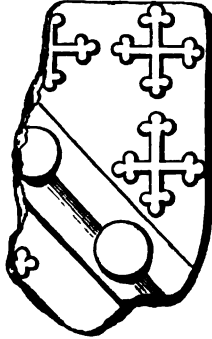


Plate I.XXIII

for AUMERY DE ST. AMAND, by having *three bezants* charged upon the chief. DE TATESHALL, *chequée or and gu.*, a chief *erm.*; DE



No. 656.—Fragment of a Shield at Whatton, Northamptonshire; (p. 212.)

GRAHAM, *gu.*, a saltire *arg.*, on a chief or three escallops of the first; No. 409, Pl. XXVIII., *Caer. Roll.* JOHN DE CLINTON, *arg.*, on a chief *az.* three fleurs de lys *or*, *Roll E. II.* SIR JOHN STREVELYN *arg.*, on a chief *gu.* three buckles, their tongues in fesse, *or*; SIR AMYAS BRETT *gu.*, in chief a lion of England; SIR GALYON CORDER *arg.*, on a chief dancettée three crosslets *or*, *Calais Roll.* WILLIAM DE ERMINE, *erm.*, a saltire *eng. gu.*, on a chief of the last a lion of England; JOHN DEVEROSE, *arg.*, on a fesse *gu.* a mullet *or*, in chief three torteaux, *Roll R. II.*

20. Examples of CHEVRONS and BARS GEMELLES. *Roll of H. III.*: DE MEYNELL, *az.*, three bars gemelles and a chief *or*; DE MONEMUE, *or*, three chevronels *gu.*, and over all a fesse *az.*; DE RICHMOND, *gu.*, two bars gemelles and a chief *or*; DE TREGOS, *gu.*, three bars gemelles and in chief a lion pass. *or.* *Caer. Roll*: BARTHOLOMEW DE BADLESMERE, *arg.*, a fesse between two bars gemelles *gu.*, over all a label of three points *az.*; No. 659, Pl. LXXXIII. DE PACHE, *arg.*, a fesse between two chevrons *gu.* This aggroupment often occurs with several variations in the tinctures. The famous ROBERT DE FITZ WALTER, a member of the family of the DE CLARES, bears, *or*, a fesse between two chevrons *gu.* Upon the shield and surcoat of a knightly effigy of a DE L'ISLE, (temp. Edw. I.),

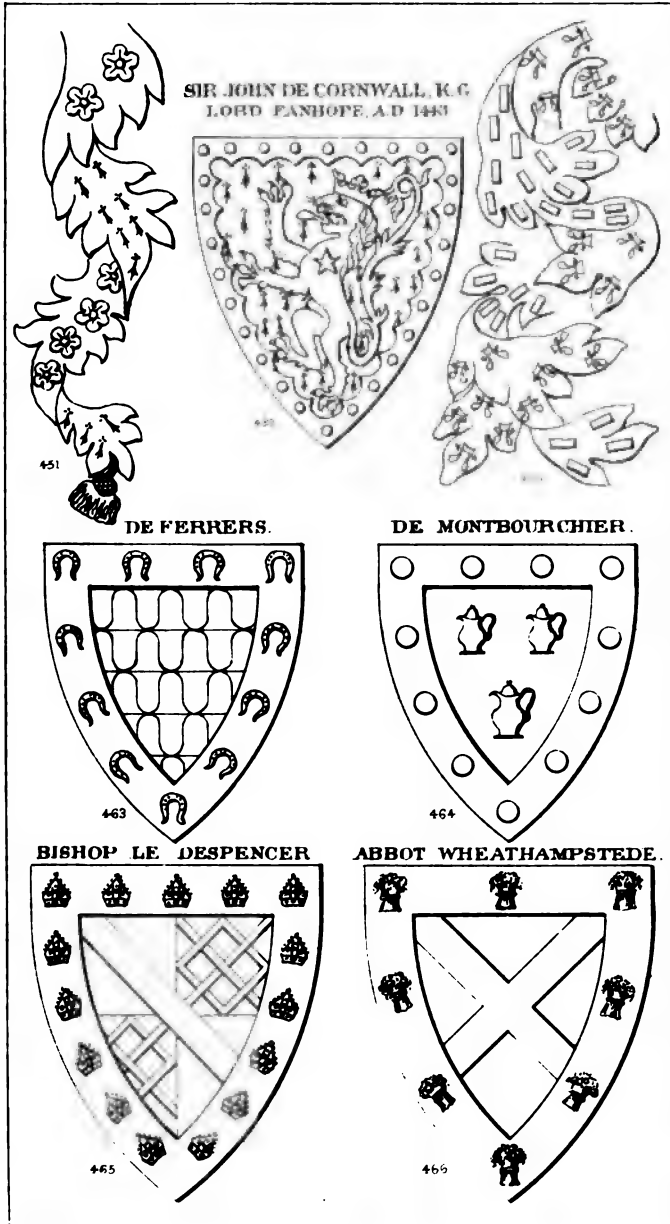
at Rampton in Cambridgeshire, the fesse and the two chevrons are *sable upon or*; this same shield is blazoned in the Calais Roll, which also gives, for Sir WILLIAM KYDESBYE, *sa.*, a fesse *or*, between two chevrons *arg.* The ST. QUINTINS, on a field of *gold*, bear either a single chevron, or two chevrons, or three chevronels of the same tincture, always retaining the same chief *vairée*; Nos. 461 and 462, Pl. XXVII.; these shields are drawn from the Brasses to the ST. QUINTINS at Brandsburton and Harpham in Yorkshire. HENRY FITZ HUGH bears, *az.*, three chevronels interlaced, and a chief *or*; JOHN BOTELE, *az.*, a chevron between three covered cups *or*; and PIERS DE CAREW, *arg.*, three bars gemelles *sa.*; Roll R. II.

21. The BORDURE would enable the early Herald to mark Cadency with the utmost distinctness, and yet without infringing in the slightest degree upon the original composition of the shield to be differenced; and also, at the same time, in anticipation of marshalling arms, it affords ready facilities for incorporating the distinctive insignia of two different shields into a single composition. The *Bordure of France* of JOHN PLANTAGENET of Eltham, (No. 332. Pl. XIX.), is a fine example of both Cadency and Marshalling. The *Bordure bezantée* of the Earl of CORNWALL, the first of the eight bordered shields that are blazoned in the Roll of H. III. (No. 194, Pl. V.), and the *Bordure of England* that surrounds the banner of JOHN DE DREUX of Brittany, in the Caerlaverock Roll (No. 116, Pl. V.), are equally characteristic examples of Marshalling and Cadency effected by the same process. The differenced shields of the PLANTAGENETS, BEAUFORTS, HOLLANDS, and TUDORS, with their Bordures are described in full in the next Chapter: here, I now proceed to adduce some examples of shields differenced by *Bordures* and *Labels*, in addition to those that have been already noticed.

Examples of BORDURES. Roll of HENRY III.:—FITZ GEOFFREY quarterly *or* and *gu.*, a bordure *vairée*; DE MONTGOMERY, *erm.*, a bordure *gu.*, *semée of horse-shoes or*: DE AUBENY, *or*, two chevrons

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gu., within a *bordure* of the last : DE UMPHRAVILLE, or, a cinquefoil *gu.*, within a *bordure az. semée* of horse-shoes or. Caer. Roll:—JOHN DE BARR, az., crusily fitchy or, two barbels haurient addorsed gold, within a *bordure engrailed gu.*, No. 329 A, Pl. XIX. : HUGH DE VERE, son of the Earl of OXFORD, *De Vere*, within a *bordure indented sa.* (this shield occurs in several Rolls), No. 477, Pl. XXXII. : The Earl of LOTHIAN, *gu.*, a lion ramp. arg., within a *bordure* of the first, *semée* of roses of the second, No. 429 A, Pl. LXXI. BERTRAM DE MONTBOURCHIER, arg., three pitchers *gu.*, within a *bordure sa. bezantée*, (also Roll of E. II. and Seal), No. 464, Pl. LI. Roll of E. I. :—ROGER L'ESTRANGE, *gu.*, two lions pass. in pale arg., within a *bordure eng. or*, No. 660, Pl. LXII. SIMON DE LYBOURN, az., six lioncels ramp. arg., within a *bordure eng. or*. Another Roll of E. I. :—DE FERRERS, *vairée*, a *bordure sa. semée* of horse-shoes arg. : this shield of DE FERRERS is more commonly blazoned, *vairée or and gu.*, a *bordure az. semée* of horse-shoes or, No. 463, Pl. LI. Roll of E. II. : JOHN DE HASTINGS, or, a maunche *gu.*, within a *bordure* of Valence, ("de or, a une maunche de goules od la *bordure* de Valence") No. 661, Pl. LXII. ; this is a remarkable example of the use of the *bordure* for marshalling, as a prelude to quartering. WILLIAM DE BEAUCHAMP, *Beauchamp* with martlets, within a *bordure indented arg.* : THOMAS DE PICKERING, arg., a lion ramp. sa., within a *bordure gu. bezantée* ; JOHN DE WIGTONE, sa., three mullets and a *bordure indented or* ; JOHN DE WELIE, *gu.*, six crescents arg., within a *bordure componée or and az.* : NICHOLAS DE RIVIÈRE, *vairée arg. and gu.*, a *bordure az. bezantée* : RAUF DE ROCHFORD, quarterly or and *gu.*, a *bordure sa. bezantée*, which shield JOHN DE ROCHFORD differences by bearing his *bordure indented* ; RICHARD DE BASSETT, paly of six or and *gu.*, a *bordure az. bezantée* ; JOHN DE WESTONE, arg., a fesse sa., a *bordure gu. bezantée* ; and for JOHAN DE WESTON, "sun filz," the same shield having the *bordure indented*. Calais Roll :—SIR ANDREW DE MONTAULTE, of Messenden, az., a lion ramp. arg., a *bordure or* ; SIR ROGER NEVILLE, *gu.*, a fesse dancette arg., a *bordure or*. Garter-Plates :—GILBERT LORD

TALBOT, K.G., brother of the Earl of SHREWSBURY, *gu.*, a *lion rampt.*, within a *bordure engrailed or*, No. 662, Pl. LXII.; JOHN GREY, K.G., Earl of TANKERVILLE, *gu.*, a *lion rampt.*, within a *bordure engrailed arg.*; SIR JOHN DE CORNWALL, K.G., Lord FANHOPE, *erm.*, within a *bordure sa. bezantée*, a *lion rampt. crowned or*, and charged for Difference with a *mullet arg.* No. 433, Pl. LI. Roll of R. II.: JOHN MONTAGU, *arg.*, three *fusils in fesse gu.*, a *bordure sa.*; JOHN ROCHEFORD, *quarterly or and gu.*, a *bordure sa. charged with eleven bezants*; RAUFF ROCHEFORD, *quarterly or and gu.*, in the *sinister chief an annulet arg.*, a *bordure sa. charged with ten bezants*; NICHOL BYLLYNGE, *gu.*, three *fish naiant in pale or*, a *bordure eng. arg.*; EDM. FITZ HUGH, *gu.*, three *lions rampt.*, two and one, *or*, a *bordure eng. arg.*; RAUFF CHEYNE, *gu.*, four *fusils in fesse arg.*, each charged with an *escallop sa.*, a *bordure of the second*. A remarkable Bordure was borne by HENRY COURTENAY and by his son EDWARD, the last two Earls of DEVON of their race. This HENRY was the son of WILLIAM COURTENAY, (died 1502,) and his wife CATHERINE PLANTAGENET, youngest daughter of EDWARD IV.; his arms are, *quarterly*, 1, (he marks his mother's royal rank by placing the heraldic insignia which represent her in the first quarter,) *France Modern and England quarterly, differenced with a bordure quarterly of England and France*; 2 and 3, *Courtenay*; 4. *Rivers, or, a lion rampt. az., armed gu.*; No. 663, Pl. LXII.

When the Constable and Marshal of England pronounced sentence (A.D. 1390) in the famous controversy between RICHARD, Lord SCROPE of Bolton, and Sir ROBERT GROSVENOR of Cheshire, in favour of the claim of Lord SCROPE to bear the disputed Arms, *az.*, a *bend or*, the sentence went on to authorize Sir ROBERT GROSVENOR to bear the same arms *within a bordure argent*,—this concession being made in consideration of the good presumptive evidence that had been adduced in support of his claim: but the King finally decided, on an appeal to him, that the arms were exclusively those of SCROPE, and that they could not be borne simply differenced with a bordure by GROSVENOR, considering

CADENCY — BORDURES.

CHAPTER XV

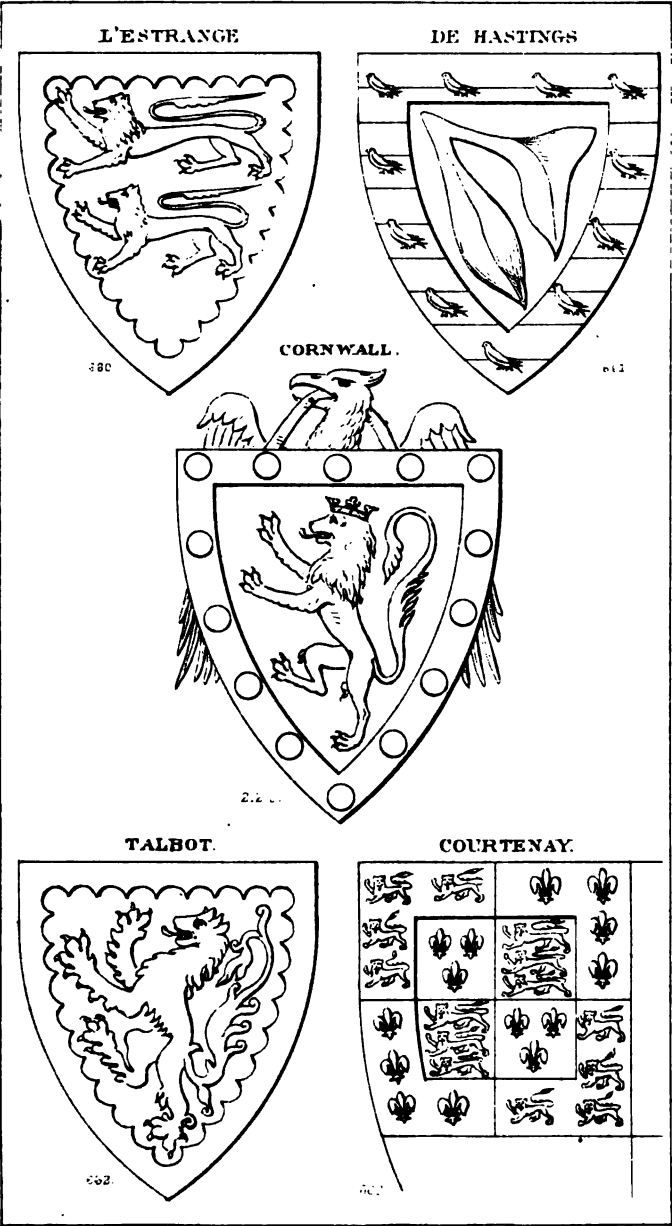


Plate LXX

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that "a bordure is not a sufficient difference between two strangers in the same kingdom, but only between cousin and cousin related by blood." Thus did RICHARD II. rule that the Bordure is a Mark of Cadency properly so called.

In the Heraldry of Scotland, *Bordures* appear differencing their paternal shields on the Seals of Sir ANDREW MURRAY, (A.D. 1292), HUGH FRASER (1377), and PATRICK HEPBURN (1371): the first of these *Bordures* is charged with *eleven roses*, the second with *nine mullets*, and the third is simply *engrailed*: (SETON'S *Scottish Heraldry*, p. 196). MAULE, Earl of PANMURE; *per pale arg. and gu., on a bordure also per pale eight escallops, all countercharged*. Again, "when HAMILTON of Innerwick, the earliest Cadet of the House of Hamilton, married the daughter and heiress of STEWART of Cruxton, he placed a *fess chequy* between his three paternal cinquefoils, which figures were afterwards surrounded by a *bordure charged with eight buckles* for DE GLAY of Innerwick, in consequence of another alliance:" (*Scottish Heraldry*, p. 110.)

The *Bordure* was frequently used by Prelates for differencing their arms. Thus, GLOVER gives the following amongst other examples:—WILLIAM COURTENAY, Archbishop of CANTERBURY, A.D. 1381-1396, *or, three torteaux, on a label of three points az. as many mitres arg.*, No. 664, Pl. LXXIII.; and these arms the Archbishop bears impaled by those of the See of CANTERBURY. THOMAS FITZ-ALAN OF ARUNDEL, Archbishop CANTUAR., A.D. 1396-1414, (son of ROBERT FITZ-ALAN, thirteenth Earl of ARUNDEL), *Fitz-Alan and Warrenne quarterly, within a bordure engrailed arg.* JOHN STAFFORD, Archbishop CANTUAR., A.D. 1443-1452, *or, on a chevron gu. a mitre arg., the whole within a bordure sa.* WALTER DE STAPLEDON, Bishop of EXETER, A.D. 1306-1329, *arg., two bendlets nebules sa., within a bordure of the second charged with eight keys, or*, No. 665, Pl. LXXIII.; Bishop STAPLEDON'S bordure is sometimes blazoned *gules* and sometimes *azure*, as at Exeter College, Oxford. EDMUND DE STAFFORD, Bishop EXETER, A.D. 1394-1419, *or, a chevron gu., within a bordure of the second, charged with eight mitres arg.*

(sometimes the mitres are *or*). HENRY LE DESPENCER, Bishop NORWICH, A.D. 1370-1406, *Le Despencer* (No. 107), *within a bordure az., charged with fifteen mitres or*, No. 465, Pl. LI.: this shield is thus blazoned on a boss in roof of the south aisle of the Church of Great Yarmouth; and it also appears with several archiepiscopal shields of the Metropolitan See, in the remarkable series of heraldic bosses at Canterbury. In his official seal, Bishop HENRY LE DESPENCER has the shield of the see of Norwich on the dexter side of his effigy, and on the sinister side his differenced shield of LE DESPENCER. The personal seal of this Bishop is a most interesting example of heraldic composition. From a helm and mantling surmounted by a mitre and the LE DESPENCER crest—a griffin's head, the shield of the prelate, hangs by its sinister angle: it is charged with the LE DESPENCER arms within a bordure, upon which are *eight mitres*. On either side of the helm is a shield: the one to the dexter bears the arms of the See of NORWICH—*az., three mitres or*: while the sinister shield is charged with seven mascles. The bordure in this seal having the number of the mitres reduced from fifteen to eight, exemplifies the heraldic feeling of the time which held the number of the repetitions of the differencing charges of any shield to be a matter of indifference; No. 666, Pl. LXXIII. At St. Alban's in the north aisle, there remains in the stained glass a shield of Abbot JOHN DE WHEATHAMPSTEDE, A.D. 1421-1460, which may be said to bear the arms of the Abbey within a bordure of the Abbot,—*az., a saltire or, within a bordure gu., charged with eight garbs of the second*; No. 466, Pl. LI.: see also No. 201 A, Pl. XV.

I may here notice, as a singular illustration of the prevalence of what may be styled the heraldic sentiment of the thirteenth and fourteenth centuries, that the Bishops of that day sometimes blazoned their paternal arms upon their official vestments. Thus, upon the seal of ANTHONY BEC, the celebrated Bishop of DURHAM, A.D. 1283-1310, the effigy of the Prelate is vested in a chesuble charged with his *cross recercelée*; and LEWIS DE BEAUMONT, Bishop

of the same See (A.D. 1317-1333), appears upon his Seal having his cheauble *semée de-lys* and *charged with a lion rampant*. (See Pl. XXVIII., No. 427). This episcopal effigy stands between two shields, that to the dexter bearing ENGLAND, while the other would seem to be a modification of the arms of JERUSALEM (No. 1, p. 8); it is charged with *a cross potent, between four groups of small crosses pattées, three crosses in each group*.*

22. Cadency marked by the LABEL. The earliest known Label appears upon the counter-seal of SAER DE QUINCEY, first Earl of WINCHESTER, one of the Magna Charta Barons, who died in 1219: his arms are, *or, a fesse gu., in chief a label of many points*—their exact number, which probably is twelve, it is not easy to determine; nor can it be certainly demonstrated that this label was borne as a Mark of Cadency, and yet SAER was certainly the younger brother of ROBERT DE QUINCEY.

In 1235, JOHN DE LACI, Earl of LINCOLN, displays upon his counter-seal a label of four points, over a bendlet, No. 33 B, p. 25. In Westminster Abbey, one of the shields emblazoned by the Heralds of either HENRY III. or EDWARD I., bears the same arms of the Earl of LINCOLN; the shield is *quarterly or and gu.*; but the black bendlet, which is very narrow, is a *bendlet sinister*, and the label is set very high in the shield, and there is also a narrow border, raised and tinctured sable, No. 467, Pl. XLIX. During the lifetime of his father, EDWARD I. charged his shield upon his seal with a label, as the recognized heraldic Difference which should distinguish his own shield as the PRINCE ROYAL of ENGLAND, from the shield of the KING his father. Prince EDWARD's label is so placed as to form the actual chief of the escutcheon, and two of its five points lie alternately over and under the tail of the uppermost lion, No. 470, p. 173. EDWARD II., while PRINCE ROYAL, bore the label set lower on the shield and with longer

* Even now, ecclesiastics of the Roman Church sometimes blazon their arms upon their vestments, as appears from a photograph portrait of the present Pope, PIUS IX., in which the stole is charged with the paternal arms of the Pontiff.

points, No. 430, Pl. XLV. This label of Prince EDWARD is blazoned *azure* in the Roll of Caerlaverock, and in the Roll of H. III., his father's label has the same tincture. It will be borne in remembrance that labels, when they were first introduced, were borne as well by younger brothers as by sons in their father's lifetime; and also that at an early period in the history of heraldry labels became hereditary, as in the instance of the COUETENAYS.

The early labels were always blazoned in a conspicuous manner; and, when they had not their tincture determined by any special circumstances, they were tintured in such colours as might contrast most effectively with the blazonry of the shields upon which they were charged. These early labels are found always to extend across the entire field of the shield from dexter to sinister; they have the ribbon itself very narrow, and it is generally set in close proximity to the uppermost margin of the shield, as in the examples upon the monuments of EDWARD III. and EDMOND of Langley. The points, which are broader (sometimes considerably broader) than the horizontal ribbon, are in almost all cases either five or three in number; but a few examples of early labels having four points have been observed. The secretum of JOHN DE LACI, Earl of LINCOLN, A.D. 1232-1258, has the *label of four points*, No. 33 B, p. 25. In like manner, upon his magnificent monument in Westminster Abbey, EDMOND CROUCHBACK, first Earl of LANCASTER, displays a *label of four points*: this Earl, however, and his eldest son also, in their seals bear labels of both five and three points. (See *Label*, in Chap. VII., and also in Chap. XXXII.)

An early seal of one of the Nevilles, No. 667, Chap. XXXI., has the label of *four points* charged upon the chief of the shield: but another ROBERT DE NEVILLE, about A.D. 1270, bears his label of *five points*, as in No. 668. It does not appear that any peculiar significancy is attached to the number of these "points;" at any rate, labels of five and of three points were certainly borne by

the same individual at the same time, and they are even charged upon the obverse and the reverse of the same seal. The seal and the counter-seal of EDWARD II., as PRINCE ROYAL, for example, have severally *labels of three and five points*: and HENRY PLANTAGENET of Bolingbroke displays, on his impaled shield, *a label of five points and a label of three points side by side*, No. 347, p. 165.

The Charges with which labels are constantly differenced are always intended to convey some significant meaning of their own, and thus they take an important part in giving an historical character to heraldic compositions. These charges, necessarily drawn to a very small scale, are placed upon the points of any label; sometimes a single charge appears upon one point only, at other times it appears upon each point, but more frequently the charge is repeated so that the same device is generally represented three times upon each point. This arrangement, however, is left entirely to the discretion of the artist, there being no heraldic signification implied in the repetition of the charges; when they are repeated, the object is to establish more decidedly the character of these small differencing charges, and to render their presence more conspicuous. The small figures are almost invariably all drawn to the same scale, and placed one above another; but, at St. Alban's there is a shield in stained glass of *France Ancient and England quarterly*, differenced with *a label of three points having on each point three ermine spots*, which are arranged *two and one*, each of the single spots, being much larger than the pair of spots above them; No. 468, Pl. XXXI. In this example, and in several others also, I have not considered it to be necessary to engrave more than the label with its charges, the shields always being repetitions of either *England*, *France Ancient and England*, or *France Modern and England*.

Labels charged with *three ermine spots*, *three fleurs de lys*, &c., placed in pale on each of the points, are of common occurrence; and this, indeed, is always implied, unless some other arrangement should be expressly specified. Two of the Plantagenet

Shields at Great Yarmouth have *two ermine spots* only on each point of their labels, and a third shield has *two torteaux* only on each point, Nos. 469 and 472, Pl. XXXI.: and, in like manner, one of the shields on the Burghersh monument has its label charged on each point with *two fleurs de lys*, and another with *two ermine spots*, while a third has a *single red cross* upon each point; Pl. XXXIV. Upon the Stall-Plate of GEORGE PLANTAGENET, K.G., brother of EDWARD IV., his label is blazoned with a *single canton* upon each of its three points: and this same label is repeated in the stained glass at St. Alban's, No. 473, Pl. XXXI.: and again, RICHARD PLANTAGENET, second son of EDWARD IV., upon his Stall-Plate charges a *single red canton upon the first point only* of his silver label, No. 474. I may add here, that during his father's lifetime, RICHARD II. differences his shield with a *silver label of either five or three points, charged on the central point only with a Cross of St. George*, No. 485. Occasionally two distinct groups of differencing charges appear upon the same label; in this case the label has five points, and it either divides its central point per pale, or allots two points to one group of charges and three to the other; thus, on the monument at King's Langley, the shield that stands last of the series on the south side bears, *France Ancient and England quarterly, with a label of five points per pale of Brittany and of France; points 1 and 2, ermine* (three spots on each); and *points 3, 4, 5, of France* (three fleurs de lys on each), No. 486. The Stall-Plate of JOHN PLANTAGENET, son of HENRY IV., is differenced with a similar label, charged upon *France Modern and England quarterly*. Leaving the differenced Arms of the Plantagenet Princes for more full consideration in the following Chapter, I now proceed to notice some examples of labels borne upon shields that are not of Royal rank.

In one Roll of HENRY III., thirteen shields are differenced with labels of five points; of these labels six are *azure*, five are *gules*, and there is one of each of the metals. A second Roll of

CADENCY_ LABELS.

CHAPTER XV

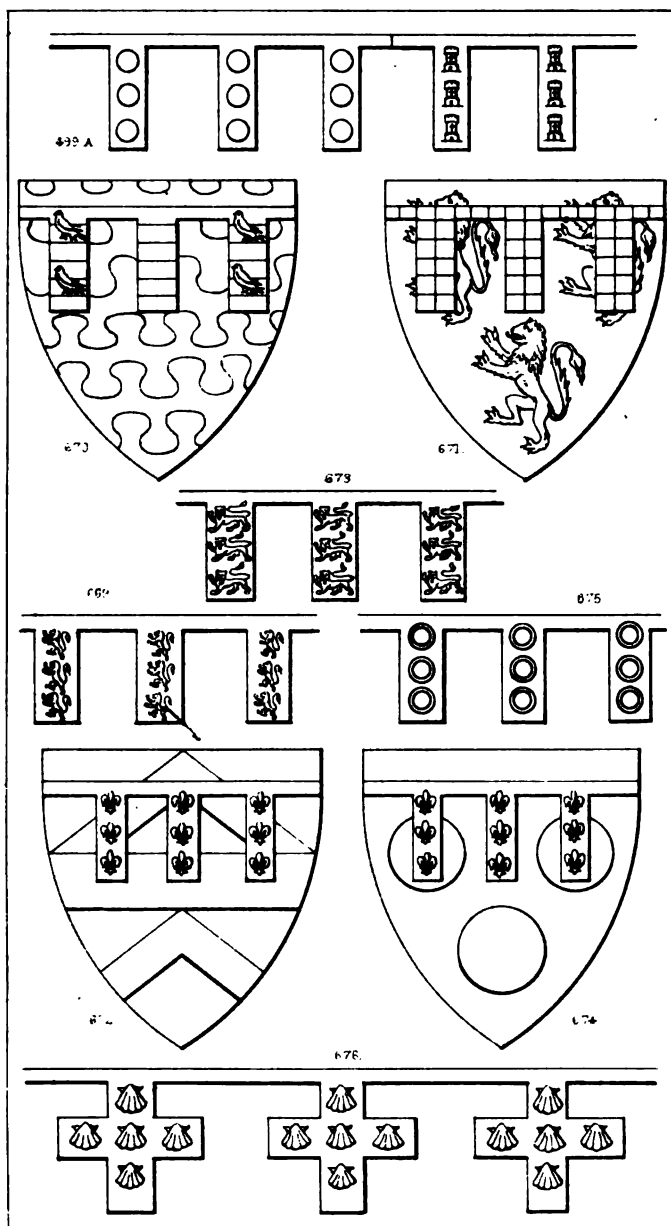


Plate LXXIV

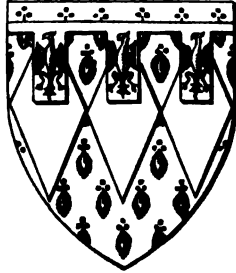
the same period has fifteen labels of five points; one *or*, one *argent*, seven *azure*, five *gules* and one *sable*. There are five banners or shields differenced with *azure labels of five points* in the Caerlaverock Roll; one with a similar label *vert*, and one *sable*; one *azure*, and one *gules of three points*; and a third of three points, *of France*. The Calais Roll, which blazons one hundred and eighteen shields, has twelve labels; two only are of *five points*, and of these one is *argent*, and the other *of France*; two, of *three points*, are *or*, one is *argent*, four are *azure*, one is *gules*, a fifth *azure* label is charged with *nine silver crescents*, and a second *golden* label bears on each point an *eaglet vert*. In about the same proportion to the numbers of the shields blazoned in other Rolls, are the numbers and also the varieties of the labels that appear in them to mark cadency.

Examples of LABELS. Roll of H. III.: DE LACI, Earl of LINCOLN, *quarterly or and gu., a bend sa., over all a label of five points vert* (compare No. 33 B, p. 25); EUSTACE DE TOURS, *gu., an orle and a label of five points or*; WILLIAM DE CLARE, *or, three chevronels gu., a label of five points az.*; J. LE STRANGE, *gu., two lions pass. in pale arg., a label of five points az.*; E. DE LONGESPÉE, *az., six lioncels rampnt., three, two and one, or, a label of five points gu.* Roll of E. I.: Sir JOHN LOUELL or LOVEL, *barry nebulée of six or and gu., on a label of five points az., fifteen mullets arg.* No. 502, Pl. XXXIII. (Compare No. 670, Pl. LXXIV.) Roll of Caer.: JOHN DE SEGRAVE (eldest son), *sa., a lion ramp. arg., crowned or, and a label of five points gu.*; JOHN DE ST. JOHN (the heir), his father's arms, *arg., on a chief gu. two mullets pierced or, with a label of five points az.*, No. 404, Pl. XXVIII.; JOHN CHAVERING, son and heir of ROBERT FITZ ROGER, *quarterly or and gu., a bend sa., over all a label of five points vert*; EDMOND DE HASTINGS, brother of the Earl, *or, a maunché gu., and a label of five points sa.*; MAURICE DE BERKELEY had, upon his father's banner, "*a label of azure because his father was living*;" See No. 392, Pl. XXXVII.; and PATRICK of DUNBAR, son of the Earl of LOTHIAN, *a label of five points az., charged upon a banner otherwise identical*

with that of his father. See No. 429, Pl. XXXII., and No. 429 A, Pl. LXXI., and p. 193. Roll of E. II.: Sir JOHN DAUBENY, *gu.*, a fesse indented (or five fusils conjoined in fesse) *erm.*, in chief three mullets *or*, over all a label of three points *az.* Sir HUGH AUDELE, *gu.*, frettée *or*, a label *az.*; Sir JAMES AUDELE, *gu.*, frettée *or*, a label of Longespée (on each point of the azure label a lioncel *or*)—his mother was a daughter of WILLIAM DE LONGESPÉE, No. 669, Pl. LXXIV. Sir WILLIAM LOVEL, *undée or and gu.*, a label of Valence (the points barrulée *arg.* and *az.*, and on each a martlet *gu.*); No. 670, Pl. LXXIV. Sir RICHARD DE LA VACHA, *gu.*, three lioncels *arg.*, a label of Warrenne, (chequée *or and az.*); No. 671, Pl. LXXIV. Sir JOHN TENDRINGE, *az.*, a fesse between two chevrons *or*, a label *gu.*, fleuretée *arg.*, No. 672, Pl. LXXIV.; Sir WILLIAM DE SULEYE, *or*, two bends *gu.*, a label barrulée *arg.* and *az.*; Sir ROBERT PECHE, *arg.*, a fesse between two chevrons *gu.*, a label *az.* bezantée. Roll of E. III.: JAMES D'AUDELEY, *gu.*, a frette *or*, a label componée *az.* and *arg.*; his cousin bears the same arms, substituting for the label a bordure *arg.*; and HUGH, the head of the family, bears the frette without any difference. RICHARD DE GREY "de Sandiacre," differences *De Grey*, No. 121, p. 35, with a label *gu.* bezantée; and *Byron*, in like manner, No. 249, p. 77, is differenced with a label *az.*; HUGH and ROBERT DE MENELL bear, *vairée arg. and sa.*, a bendlet *gu.*, the one adding a label *gu.*, and the other a label componée *erm.* and *gu.*; and EDWARD CHANDOS bears, *arg.*, a pile *gu.*, a label *az.* Calais Roll: Sir EDWARD DE MONTAGUE, *erm.*, three fusils conjoined in fesse *gu.*, a label of three points *or*, charged on each point with an eaglet *vert*; THOMAS CLYNTON (also in Roll of R. II.), *arg.* on a chief *az.*, two mullets of six points *or* pierced *gu.*, over all a label of three points *erm.*, No. 400 A, Pl. LXVII. (See p. 184, and No. 400, Pl. XXXVII.)

Roll of R. II. This Roll records the cadency of no less than seven members of the family of SCROPE, with the memorable shield of the head of the house, RICHARD LE SCROPE, *az.*, a bend *or*, borne by him without any difference. This same shield HENRY,

WILLIAM, and JOHN LE SCROPE severally difference with *labels of three points argent, gules and ermine*; a second HENRY, bears, on a *label of three points arg., as many bars gu.* THOMAS LE SCROPE charges a



No. 503.—Shield of Sir EDW. DE MONTAGUE.

single annulet sa. upon his *silver label*; while STEPHEN and another kinsman, whose Christian name is not recorded, charge, the one a *lozenge erm.*, and the other a *mullet erm.*, in chief upon the Ordinary of their shields: a Roll of E. III. adds, for “MONSIRE WILLIAM LE SCROPE, *d’asure, une bend d’or en le point de la bend un lyon rampant de pourpre.*” I return to the Labels of the Roll of R. II.: WILLIAM MARNY bears, *gu.*, a *lion rampt. guard arg.*, a *label of three points or.* REYNALD LUCY, *gu.*, *semée of crosslets, three lucies haurient, two and one, or, a label of three points az.* THOMAS DE ASTELEY, *az.* a *cinqfoil erm.*, a *label of three points or, charged with two bars gu.* JOHN DE AYLESBURY, *az.*, a *cross arg.*; and THOMAS, his son, the same, differenced with a *label gu.* JOHN CLAVERING, *quarterly or and gu.*, a *label of three points arg.*; and DE ETTON, *barry of twelve arg. and gu.*, a *label of three points az.*, over all a *canton sa. charged with a cross patonce or.*

SIR ALEXANDER GIFFARD, the friend and companion in arms of Earl WILLIAM LONGESPÉE, whose noble effigy lies, crossed-legged, in the fine church of Boyton in Wiltshire, bears, *gu.*, *three lions pass. in pale arg.*, a *label of five points az.*, charged on each point with *two fleurs de lys or.* This shield, No. 503 A, Pl. LXXX, is blazoned in the glass of the south-east window. The other chosen comrade

of the Earl of SALISBURY, Sir ROBERT DE VERE, his banner-bearer in the Crusade, is commemorated by an equally characteristic effigy, also representing the good knight crossed-legged, at Sudborough, in the same county of Wilts. The *label componée arg. and az.* of the NEVILLES, Earls of SALISBURY, I have already alluded to (p. 203), No. 452 c, Pl. XL. JOHN BOURCHIER, K.G., Lord BERNERS, A.D. 1475 (Garter-Plate), over *Bourchier* and *Lorraine quarterly*, in the first and fourth grand quarters of his shield, has a *label of three points of England*, that is, a *label gu.*, charged on each point with *three lions of England*; No. 673, Pl. LXXIV. This nobleman became Lord BERNERS, *jure uxoris*, having married the heiress, MARGERY BERNERS, whose arms (*quarterly or and vert*) appear in the 2nd and 3rd quarters of his shield. His father's mother was ALLANORE DE LORRAINE, in whose right he quarters *Lorraine (gu., billettée or, a fesse arg.)*, with *Bourchier*. His own mother was ANNE PLANTAGENET, daughter of THOMAS of Woodstock, youngest son of EDWARD III.; and hence, in reference to his maternal descent from EDWARD III., he bears his *Label of England*. At Canterbury, his shield in the 4th quarter bears *Bourchier* only, without any label. WILLIAM BOURCHIER, Baron FITZ-WARYN, brother of Lord BERNERS, differences *Bourchier* with a *Label of France*, also to denote his descent from EDWARD III. HENRY BOURCHIER, K.G., the eldest brother, who married ISABELLA PLANTAGENET, daughter of GEORGE, Duke of CLARENCE, was created Earl of ESSEX and EU, and bears his paternal arms without difference.

THE COURTENAYS in their arms have a series of Labels of singular interest, from which I select a group of examples. JOHN DE COURTENAY (Roll H. III.) bears, *or, three torteaux*. HUGH DE COURTENAY (Caer. Roll), bears, *or, three torteaux, a label of five points az.*; and from this time the *Courtenay* shield is always charged with a label. This HUGH DE COURTENAY, the eldest son of another HUGH DE COURTENAY and of ALLANORE LE DESPENCER, was created Earl of DEVON, and married AGNES DE ST. JOHN. His

eldest son, HUGH DE COURTENAY, second Earl of DEVON, bears the uncharged *azure label*, as it had been borne by his father; he married MARGARET DE BOHUN, granddaughter of EDWARD I. This impaled shield appears in the Brass at Exeter. The second son of the first Earl, ROBERT DE COURTENAY, bears an *azure label* charged with *nine golden mullets*; his mother, it will be remembered, was a ST. JOHN (See No. 404 A, Pl. XXVIII.). Sir HUGH, K.G., the eldest son of the second Earl, died in his father's lifetime, having married ELIZABETH DE BRYAN; he differences with a *label sa., bezantée*. His only son and heir, HUGH, married MATILDA DE HOLLAND of Exeter, and he differences with a *label of France, az., fleurettée*; No. 674, Pl. LXXIV. (See No. 477 A, Pl. LXV.: and see pp. 166, 195.)

EDWARD DE COURTENAY, second son of the second Earl, succeeded his father as third Earl of Devon; he died in 1419, having married MAUD DE CAMOYS. His son, EDWARD, bears an *azure label of three points*, each point charged with a *plate*; (See No. 287, Pl. XIV.).

Sir HUGH DE COURTENAY, third (but second surviving) son of the second Earl, bears a *label of three points az.*, charged with *nine crescents arg.*; No. 504, Pl. XXXIII. (Calais Roll). His son, Sir EDWARD, bears, a *label of three points az.*, charged with *nine mullets pierced or*; No. 506, Pl. XXXIII.; (Brass at Christchurch Cathedral, Oxford, about A.D. 1440).

The arms of WILLIAM DE COURTENAY, Archbishop of CANTERBURY, fourth son of the second Earl, have been already blazoned; (No. 664, Pl. LXXIII.; and p. 217.)

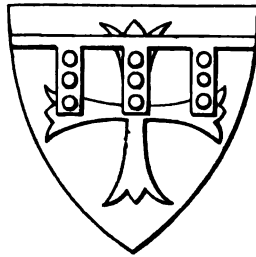
Sir PHILIP, fifth son of the second Earl, bears a *label of three points az., plattée (nine plates)*; No. 505, Pl. XXXIII.; he married MARGARET WAKE, and is the direct ancestor of the present COURTENAYS. His son, Sir WILLIAM, charges his *silver label* with *three torteaux* (See No. 437, Pl. L.).

Sir PETER DE COURTENAY, K.G., youngest son of the second Earl of DEVON, differences his shield with a *label of three points*

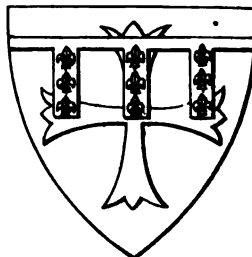
sa., charged with *nine annulets arg.*; No. 675, Pl. LXXIV. (Garter-Plate; and Brass in Exeter Cathedral.)

Another COURTENAY label is, *az.*, *guttée d'or*; and the sons of THOMAS, fifth Earl of DEVON, who married MARGARET DE BEAUFORT, difference with a *label* and a *bendlet componée arg. and az.* (See No. 479, Pl. XXXII.: see also Canterbury shields; Harl. M.S. 1366; Seals; Roll of R. II., &c.)

The LATYMERS have another small group of Labels, which they charge as distinct marks of cadency upon the same shield. WILLIAM LE LATYMER (Caer. Roll), bears, *gu. a cross patonce or.* In the Roll of E. II., another WILLIAM LE LATYMER differences this shield (his cross is blazoned *patée*), with a *label of three points sable, plattée*; No. 507; and his brother, THOMAS, has his label, also of three points, *az.*, *fleurettée*; No. 508. A third Latymer label is *sable* uncharged. The Roll of R. II. gives for THOMAS LATYMER a plain *label az.*; and two other members of the family difference by charging either *five escallops sable*, or *five martlets gules* upon their cross.



No. 507.



No. 508.

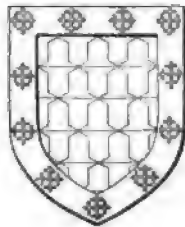
Arms of WILLIAM and THOMAS LE LATYMER.

THOMAS GREY, K.G., Marquess of DORSET (son of ELIZABETH WIDVILLE), bears DE GREY (No. 121, p. 35), differenced with *three torteaux in chief*, and a *label of three points erm.*; and his son, THOMAS, also bears the same arms.

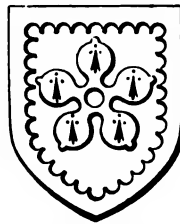
A singular Label is assigned to GASTON DE FOIX, K.G., Count of LONGUEVILLE, Captal DE BUCH, and also to JOHN DE FOIX, K.G.,

Viscount de CHASTILION, Captal De BUCH and Earl of KENDALL. The arms of both are given as, quarterly, 1 and 4, *De Foix, or, three pallets gu.*; 2 and 3, *Bearn, az., three garbs or*; and these shields are differenced with a label having, instead of *points*, *three crosses sable* depending from it, each cross being charged with *five escallops arg.* (Ashmole). This label, No. 676, Pl. LXXIV., commemorates the marriage of BLANCHE DE FOIX with JOHN DE GREILLY, Captal De BUCH, A.D. 1328, whose arms are, *or, on a cross sa., five escallops arg.*

23. Difference by AUGMENTATION. This most interesting system of Differencing, which, in almost every individual instance of its application, is directly associated with History, I have reserved for separate treatment in Chapter XXVIII., Section I.



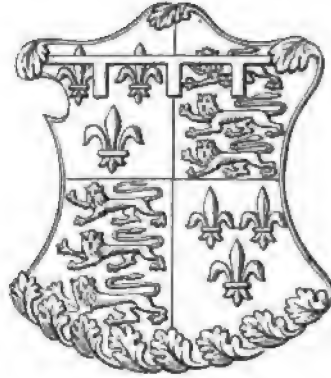
No. 725.—MOLESWORTH—
Baronet, A.D. 1689.



No. 726.—ASTLEY—
Baron HASTINGS.



No. 727.
HARPER CREWE—Baronet, A.D. 1626.
(See Chap. XXXI.)



No. 407.—Shield of HENRY V., as Prince of WALES, from his Stall-Plate in
ST. GEORGE'S CHAPEL, Windsor.

CHAPTER XVI.

ROYAL CADENCY.

IN this Chapter I have considered the Marks of Cadency which distinguish the shields of arms of the PLANTAGENET and TUDOR Princes, with those of the DE BEAUFORTS and the DE HOLLANDS, and also the Differences borne by the members of our own ROYAL FAMILY at the present day.

I. The Cadency of the PLANTAGENETS.

The surname of PLANTAGENET probably was formally adopted and recognized about the close of the fourteenth century. I apply it, however, not only to EDWARD III. himself, and to his descendants, but also to his predecessors and other relatives who lived nearer to the time of HENRY II., in order to distinguish, by a single well-known family name, all the direct male descendants of the same Royal House.

The Names and principal Titles of the Princes of this House of PLANTAGENET are :—

1. King HENRY II.

The four sons of King HENRY II.

2. HENRY, Duke of Normandy.
3. King RICHARD I.
4. GEOFFREY, Count of Brittany.
5. King JOHN.

The only son of Count GEOFFREY (No. 4):—

6. ARTHUR, Prince Royal.

The two sons of King JOHN (No. 5.):—

7. King HENRY III.
8. RICHARD, Earl of Cornwall, and King of the Romans.

The two sons of King HENRY III. (No. 7):—

9. King EDWARD I.
10. EDMOND, "Crouchback," first Earl of Lancaster.

The three sons of Earl RICHARD (No. 8):—

11. HENRY, of Cornwall.
12. RICHARD, of Cornwall.
13. EDMOND, second Earl of Cornwall.

The three sons of King EDWARD I. (No. 9):—

14. King EDWARD II.
15. THOMAS, "De Brotherton," Earl of Norfolk.
16. EDMOND, "De Wodestock," first Earl of Kent.

The two sons of King EDWARD II. (No. 14):—

17. King EDWARD III.
18. JOHN, "of Eltham," Earl of Cornwall.

The six sons of King EDWARD III. (No. 17) :—

19. EDWARD, K.G., "the Black Prince," first Prince of Wales, Duke of Cornwall and Earl of Chester.

20. WILLIAM, "of Hatfield."

21. LIONEL, K.G., "of Antwerp," Duke of Clarence.

22. JOHN, K.G., "of Ghent," Earl of Derby, second Duke of Lancaster.

23. EDMOND, K.G., "of Langley," first Earl of Cambridge, and Duke of York.

24. THOMAS, K.G., "of Woodstock," Earl of Buckingham and Hereford, Duke of Gloucester.

The two sons of EDMOND, first Earl of Lancaster (No. 10) :—

25. THOMAS, second Earl of Lancaster.

26. HENRY, third Earl of Lancaster.

The only son of HENRY, third Earl of Lancaster (No. 26) :—

27. HENRY, first Duke of Lancaster.

The only son of THOMAS, Earl of Norfolk (No. 15) :—

28. EDWARD, of Norfolk.

The two sons of EDMOND, first Earl of Kent (No. 16) :—

29. EDMOND, second Earl of Kent.

30. JOHN, third Earl of Kent.

The two sons of EDWARD, the Black Prince (No. 19) :—

31. EDWARD, "of Angoulême."

32. King RICHARD II., second Prince of Wales.

The only son (by MARY DE BOHUN) of JOHN, "of Ghent," (No. 22) :—

33. King HENRY IV., "of Bolingbroke."

The two sons of EDMOND "of Langley," (No. 23):—

- 34. EDWARD, K.G., Earl of Rutland, second Duke of York.
- 35. RICHARD, "of Coningsburgh," second Earl of Cambridge.

The only son of THOMAS, "of Woodstock," (No. 24):—

- 36. HUMPHREY.

The four sons of King HENRY IV., (No. 33):—

- 37. King HENRY V., third Prince of Wales.
- 38. THOMAS, K.G., second Duke of Clarence.
- 39. JOHN, K.G., Duke of Bedford, Earl of Richmond.
- 40. HUMPHREY, K.G., second Duke of Gloucester.

The only son of RICHARD, "of Coningsburgh," (No. 35):—

- 41. RICHARD, K.G., third Duke of York, Earl of Cambridge and Rutland.

The only son of King HENRY V., (No. 37):—

- 42. King HENRY VI.

The four sons of RICHARD, third Duke of York, (No. 41):—

- 43. King EDWARD IV., fourth Duke of York.
- 44. EDMOND, third Earl of Rutland.
- 45. GEORGE, K.G., third Duke of Clarence.
- 46. King RICHARD III., third Duke of Gloucester.

The only son of King HENRY VI., (No. 42):—

- 47. EDWARD, K.G., fourth Prince of Wales.

The three sons of King EDWARD IV., (No. 43):—

- 48. King EDWARD V., fifth Prince of Wales.
- 49. RICHARD, K.G., fifth Duke of York, &c.
- 50. GEORGE, second Duke of Bedford.

The only son of King RICHARD III., (No. 46):—

- 51. EDWARD, sixth Prince of Wales.

The only son of GEORGE, third Duke of Clarence, (No. 45):—

52. EDWARD, Earl of Warwick, *the last of the PLANTAGENETS.*

I now proceed to blazon the Arms of the PLANTAGENET Princes, with their Marks of Cadency. The figures that are attached to the names refer to the corresponding figures in the foregoing List.

KING EDWARD I. (9), as PRINCE ROYAL, "*Primo-genitus Regis* :—*England, with a label of five or three points az.* ; No. 470, p. 173 : Roll of H. III., and Seals.

KING EDWARD II. (14), as PRINCE ROYAL:—*England, with a label of five or three points az.* ; No. 480, Pl. XLV. : Rolls of E. I. and Caer., and Seals.

KING EDWARD III. (17), as PRINCE ROYAL and Earl of CHESTER :—*England, with a label of five or three points az.* : Roll E. II., Seal A.D. 1327.

RICHARD, (8), Earl of CORNWALL and EMPEROR. After he had aspired to the Imperial Dignity he was generally styled "King of the Romans;" died in 1272. As Earl,—*Poictou, within a bordure of Cornwall, that is, arg., a lion rampt. gu., crowned or, within a bordure sa., bezantée* ; No. 194, Pl. V. As Emperor,—*or, an eagle displayed, sa.* ; No. 677, Pl. LXXVI.

EDMOND, (13), second Earl of CORNWALL:—the same as his father, No. 194. He also bore this shield *carried by an eagle displayed*, as in No. 212 c, Pl. LXII. ; and having married the daughter of the Earl RICHARD DE CLARE, he *dimidiated Cornwall and Clare*, No. 320, Pl. XVIII. : Rolls of H. III., E. I., E. II., and Caer., Westminster Shields, Seals. This same shield of arms, differenced by having *the field erm., the bordure engrailed, and a silver mullet charged on the shoulder of the lion*, is borne, A.D. 1443, by Sir JOHN DE CORNWALL, K.G., LORD FANHOPE ; No. 433, Pl. LI. : Windsor Garter-Plate.

EDMOND, (10), surnamed "Crouchback," first Earl of LANCASTER, the younger brother of the King; died 1296 :—*England,*



PLATE LXIII.

CHAPTERS XIII., XVI., XVIII.

No. 488A.—Effigy of HENRY, First DUKE OF LANCASTER, A.D. 1347.

From the Brass to SIR HUGH HASTINGS, at Elayng, Norfolk.

See pp. 113, 235, and 287.

with a label of France—a label, that is, of three, four, or five points az., *fleuronnée*; No. 433, Pl. XLV., and No. 493, Pl. XXXIV. Earl EDMOND appears to have assumed this label as his Difference, on his marriage with his second Countess, BLANCH of ARTOIS, A.D. 1276.

THOMAS, (25), second Earl of LANCASTER:—the same Arms and Difference as Earl EDMOND his father: what Difference he may have borne during the lifetime of his father I am unable to show. He himself was executed in 1322. His only brother, HENRY, (26), third Earl of LANCASTER, before his accession to the Earldom in 1322, bore *England, differenced with a bendlet az.*, No. 471, p. 173, and No. 610, Chap. XXIV., Section I. After 1322, Earl HENRY (who died 1345) bore the same Arms and Difference as his father and elder brother: Rolls E. I., E. II., and Caer., Westminster Monument, Seals.

THOMAS, “de Brotherton,” (15), Earl of NORFOLK and MARSHAL of England; died 1388:—*England, with a label of three points arg.* EDMOND, “de Wodestock,” (16), first Earl of KENT; executed in 1329:—*England, with a bordure arg.*; No. 475, Pl. XXXII.: Roll. of E. II., Seals.

JOHN, “of Eltham,” (18), Earl of CORNWALL, younger brother of the King; died 1336:—*England, with a bordure of France*; No. 332, Pl. XIX.: Monument at Westminster.

HENRY, (27), fourth Earl and first Duke of LANCASTER, died 1362:—before 1345, *England, with a bendlet az.*; Seal, No. 610: as Earl,—*England, with a label of three or five points of France*; also, *France Ancient and England quarterly, with a label of France*; Seal. It is probable that he assumed the quartered arms on his accession to the ducal dignity in 1352. In the Calais Roll, A.D. 1347, his arms are blazoned as, *England, with a label of France*; and in his effigy in the Elsyng Brass, of the same date, he appears wearing upon his jupon these arms—the arms of all his predecessors, the Earls of LANCASTER; No. 488 A, Pl. LXIII.

EDMOND, (29), second Earl of KENT; died without issue, 1333:

—and JOHN, (80), his brother, third Earl of KENT; died, also without issue, 1353: the same Arms and Difference as their father, No. 475, Pl. XXXII.

The Marks of Cadency borne on their shields by the SONS OF EDWARD III. now come under consideration. His eldest son, EDWARD, K.G., (19), the renowned BLACK PRINCE, born at Woodstock, A.D. 1330, Earl of CHESTER in 1333, (after the death of his uncle JOHN, "of Eltham," in 1337,) Duke of CORNWALL, in 1343 was created PRINCE OF WALES; died in 1376, and buried in Canterbury Cathedral:—(1.) *England, with a label of five points arg.*; (2.) *France Ancient and England quarterly, with a label of three points arg.*; No. 339, Pl. XXXIV., from the Burghersh Monument at Lincoln. The quartered shield appears upon the Monument of the Prince, and the same arms are blazoned on his jupon in his effigy; they appear in enamel colours upon the Monument of EDWARD III., at King's Langley, in the Great Yarmouth series, and in his seals; the shield with England only, used as late as the year 1372, appears in seals of the Prince. See Cott. MS. Jul. CVII, 158 B, 182 B; Harl. MS., 2099, 433 B, 1 D. 14, 188; and Vincent SS, fol. 88, in Coll. Arm.

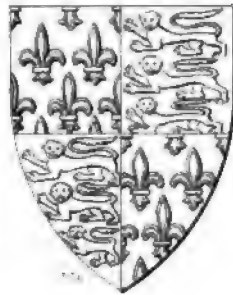
In his Will, the BLACK PRINCE gives directions that on the occasion of his funeral two distinct armorial compositions should be displayed in the procession, immediately before his remains; one, *for war*—" *l'un pur la guerre, de nos armes entiers quartelles*"—of his quartered arms; and the other, of his Badge of Ostrich Feathers, *for peace*—" *et l'autre pur la paix, de nos bages des plumes d'ostruce*. Similar shields "for war," and "for peace," alternate about the monument of the Prince. Each shield "for peace" bears, *on a sable field, three ostrich feathers erect, two and one, arg., with labels charged with the words* ICH DIEN: No. 234, p. 70. In right of his wife, the Princess JOAN, the BLACK PRINCE would impale *Holland of Kent*; No. 475, Pls. XXXII. and LXV.

The *plain silver label*, first adopted by the BLACK PRINCE, has been borne by all the succeeding PRINCES OF WALES as their

CADENCY—SHIELDS OF THE PLANTAGENETS.

CHAPTER XVI

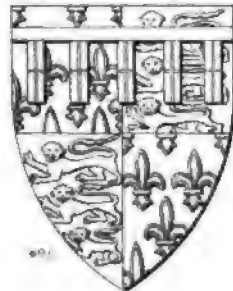
KING EDWARD III.



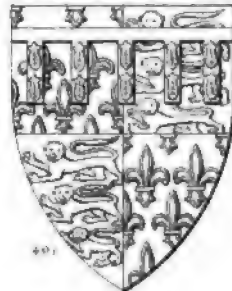
EDWARD PLANTAGENET
THE BLACK PRINCE



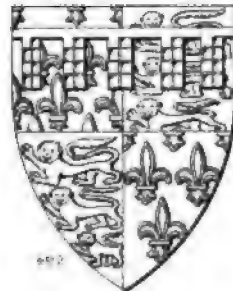
LIONEL PLANTAGENET
OF ANTWERP



JOHN PLANTAGENET
OF GHEENT



EDMOND PLANTAGENET.
OF LANGLEY



**EDMOND, THOMAS &
HENRY PLANTAGENET.**
OF LANCASTER



From the Monument to Bishop BISHOP in Lincoln Cathedral about 1360

special armorial distinction. The BLACK PRINCE himself stands at the head of the group of historical Princes of Wales, his grandfather EDWARD II., having borne that title only by virtue of a romantic legend. The Caerlaverock Roll, which gives a graphic sketch of Prince EDWARD, the eldest son of King EDWARD I., then "a youth of seventeen years of age and bearing arms for the first time," in proclaiming the style of the KING himself is careful to entitle him "PRINCE OF WALES." In like manner, EDWARD III. before his accession was Earl of CHESTER, but not Prince of WALES.

The PRINCES OF WALES of the House of PLANTAGENET are as follows :—

1. The BLACK PRINCE.
2. RICHARD, son of the BLACK PRINCE, afterwards RICHARD II.
3. HENRY, son of HENRY IV., afterwards HENRY V.
4. EDWARD, son of HENRY VI.
5. EDWARD, son of EDWARD IV., afterwards EDWARD V.
6. EDWARD, son of RICHARD III.

The last four of these Princes bear the *silver label* charged upon *France Modern and England quarterly*, as in No. 487, p. 230, the shield of HENRY V., as Prince of WALES, from his Garter-Plate in St. George's Chapel.

No armorial insignia appear to have been assigned to Prince WILLIAM, (20), second son of EDWARD III., who died young, and was buried in York Cathedral, where his effigy still remains.

LIONEL, (21), third son of EDWARD III., Duke of CLARENCE; died 1368 :—*France Ancient and England quarterly, with a label of either five or three points, the label itself being charged with certain devices for secondary difference.* One of the shields upon the Burghersh Monument, No. 490, Pl. XXXIV., has been assigned to Prince LIONEL; this label is of five points, and a *single cross* is blazoned on each point; and it has been suggested that this may have been a *Label of Ulster*—that is, *or, charged on each point*

with a cross gu. LIONEL married the heiress of ULSTER in 1352, and in 1355 he became Earl of ULSTER, *jure uxoris*. The same lady, ELIZABETH DE BURGH, was also co-heiress of the DE CLARES, and in 1362 her husband was created Duke of CLARENCE, when he appears to have assumed a silver Label, charged on each point with a canton gules—such a canton being reputed to be an ancient bearing of the family of DE CLARE. At St. Alban's, as I have already mentioned, there remains a shield of *France Ancient and England*, differenced with a Label of three points arg., on each point a canton gu. ; No. 473, Pl. XXXI. Among other authorities for the label borne by this Prince, reference has commonly been made to the small enamelled shield, the third in the series, that remains beneath one of the "Weepers" on the south side of the monument of EDWARD III., in Westminster Abbey. In No. 489, Pl. XXXI., I give a facsimile (engraved from my own tracing) of the original of the label blazoned upon this shield, from which it appears that each point is charged with a canton gules (or rather a billet), interposed between two torteaux. The original shield is of metal, and the charges upon the label are formed of a vitreous paste, inlaid in matrices sunk for its reception, the paste itself having been raised so as to represent these small charges in relief upon the polished silver of the label. It is singular that a correct description of this remarkable label should not have been before given. The original is open for examination, and it does not appear to be possible that it should have been subjected to any alteration; unless, indeed, in the first instance, this label bore three torteaux; and afterwards, on the union of the houses of York and Clarence by the marriage of RICHARD PLANTAGENET "of Coningsburgh" with ANNE MORTIMER, the central torteau of York was cut away, and the canton of Clarence made to assume its place. This suggestion would assign both this shield in its original condition, and the statuette above it, to EDMOND PLANTAGENET "of Langley," and not to his elder brother LIONEL. In right of his wife, ELIZABETH DE BURGH,

CADENCY—LABELS OF THE PLANTAGENETS.

CHAPTER XVI

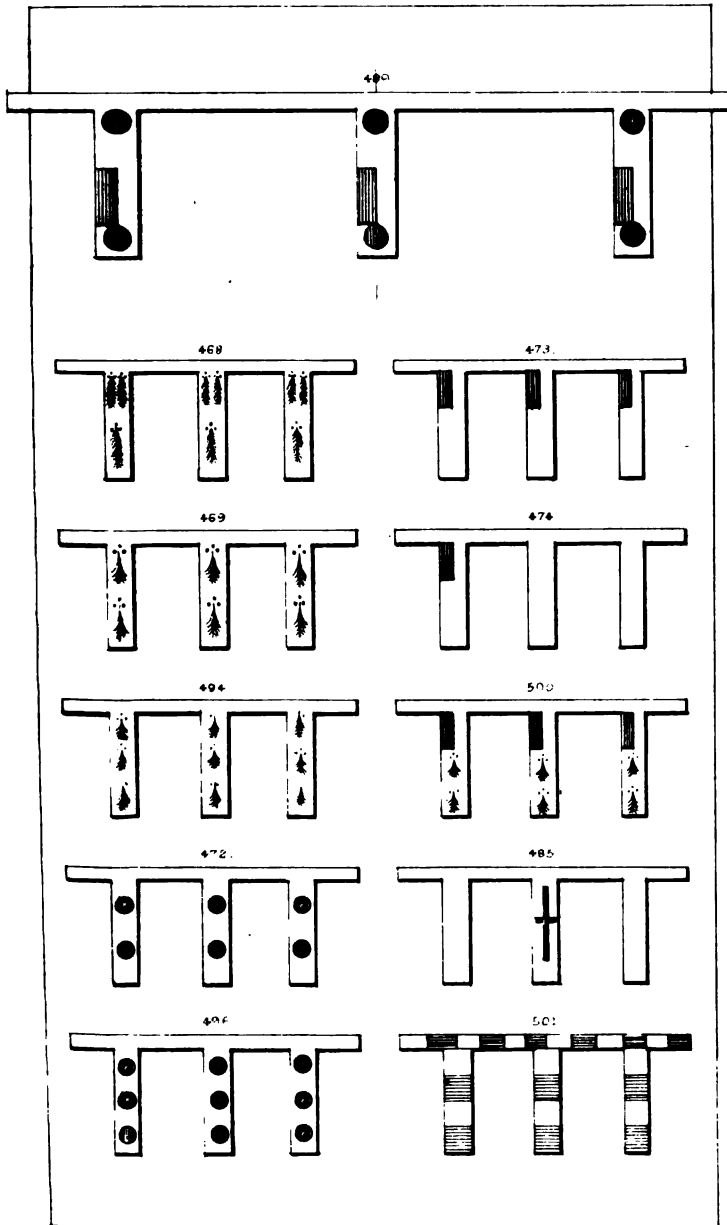


Plate XXX.

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Prince LIONEL would impale *De Burgh of Ulster*—or, a cross gu. : Monuments at Westminster, Langley, and Lincoln.

JOHN, "of Ghent," (22), fourth son of EDWARD III., K.G., Duke of LANCASTER and King of CASTILE and LEON; died Feb. 3, 1399:—*France Ancient and England, with a label of three points ermine*. This label may be blazoned "*of Brittany*," having been derived from the ermine canton borne by JOHN DE DREUX, Count of BRITTANY and Earl of RICHMOND, on whose death, in 1342, the Earldom of Richmond was conferred by EDWARD III. on his infant son, Prince JOHN. The ermine label is generally blazoned with *three spots on each point*, as in No. 494, Pl. XXXI., the spots being in pale: a different arrangement has been shown in No. 468, at St. Alban's; and again, at Great Yarmouth, in No. 469; at Lincoln also, the same label appears charged with two spots only upon each point, No. 491, Pl. XXXIV. JOHN of Ghent was created Duke of LANCASTER in 1362, and in the following year Earl of DERBY, LINCOLN, and LEICESTER: also, on his marriage with CONSTANCE of Castile, he assumed the title of KING of CASTILE and LEON. He impales the arms of his first wife, BLANCHE of Lancaster, No. 488, Pl. XLV.: he afterwards impales *Castile and Leon*, No. 135, Pl. I., placing his Royal coat on the dexter side of his shield. He also bears, *sa.*, *three ostrich feathers erm.*, *the quills and scrolls or*: Seals; Monuments at Canterbury, Westminster, and Lincoln; Roll of R. II.

EDMOND, "of Langley," (23), fifth son of EDWARD III., K.G. Duke of YORK; died 1402:—*France Ancient and England quarterly, with a label of three points arg., charged on each point with torteaux*; these torteaux are generally blazoned *three on each point*, as in No. 496, Pl. XXXI.: but in No. 472, from Great Yarmouth, the torteaux on each point of this label are two only. The seals of this Prince and his stall-plate blazon his label with *three torteaux on each point*; and his label appears charged in the same manner upon his monument at King's Langley. A label *counter composée* or *chequée*, (probably derived from the well-known

shield of De WARRENNE, (No. 127 B, Pl. VI.), carved upon the Burghersh monument, No. 492, Pl. XXXIV., has been attributed to EDMOND of Langley, and is considered to have been borne by him before he assumed what may be distinguished as the *Label of York*—the silver label, that is, charged with torteaux. The origin of this difference by torteaux is by no means easy to be determined. Three torteaux, however, were borne in chief by THOMAS, Lord WAKE of Lydel, (*or, two bars gu., in chief three torteaux*, No. 437, Pl. L.), whose sister and sole heiress married another EDMOND PLANTAGENET, the youngest son of EDWARD I. This EDMOND was executed in 1329, being then twenty-eight years of age; his two sons died without issue, and thus his only daughter became the sole heiress of both her father and her mother. This lady, the Princess JOAN, married, first, Sir THOMAS HOLLAND, K.G., and afterwards, the BLACK PRINCE. Sir THOMAS HOLLAND was created Lord WAKE of Lydel, *jure uxoris*; his eldest son, THOMAS HOLLAND, bore the same title; and the second daughter of his eldest son, JOAN HOLLAND, after the year 1394, married Prince EDMOND of Langley, then Duke of YORK. In default of any more probable theory, I venture to suggest that the torteaux of the York Label may possibly have been derived from the shield of *Wake of Lydel*, No. 437, through EDMOND of Woodstock and the HOLLANDS. Very strange were both the distribution and the combination of titles, and the assignment of estates and properties in those days; so that in the torteaux of the York Label there may linger evidence of a part, and perhaps by no means an unimportant part of the wealth which supported the Dukedom of YORK at the time of its first creation. That Prince EDMOND of Langley attached very great importance to his alliance with the HOLLANDS is declared by the presence of two shields, charged with the arms of *Holland*, upon his monument at King's Langley. These two shields, the one bearing *England within a bordure of France*, and the other *England within a plain bordure*, I have recently liberated from the thick coverings of

mortar which had long completely concealed them; they are admirably drawn and carved with great spirit and delicacy in alabaster, and (thanks to the mortar) they remain in perfect preservation. The exact time in which EDMOND of Langley adopted the label charged with torteaux, has not yet been determined: he sealed with this label, however, before his advance to the Dukedom of YORK in 1385, (see Vincent, "Nicholas Charles," f. 97, in Coll. Arm.); and torteaux are certainly upon the label, No. 489, Pl. XXXI., blazoned on the Monument of EDWARD III. The Garter-Plate of Prince EDMOND is differenced with a label charged with nine torteaux, and (at whatever period the existing plate may have been executed) its inscription designates the Prince by his title of Duke of YORK—"le Duk de York Edmod." Still further inquiry, perhaps, may positively determine the source from whence the torteaux of the York label were derived, and may also assign an exact date to the assumption of that label, in the place of its compons predecessor, by EDMOND of Langley.

Prince EDMOND was created Earl of CAMBRIDGE in the year 1362, and Duke of YORK in 1385. He impales *Castile and Leon*, in right of his wife, ISABEL, younger daughter of PETER, King of CASTILE and LEON: Roll of R. II.; Seals; Monuments; Canterbury shields.

THOMAS, "of Woodstock," (24,) youngest son of EDWARD III., K.G., Duke of GLOUCESTER:—*France Ancient and England quarterly, within a bordure arg.*, No. 340, Pl. XX., (from the De Bohun Brass at Westminster); also No. 509, Pl. LXX. (See his other seals). He was created Earl of BUCKINGHAM in the year 1377, and, *jure uxoris*, Earl of ESSEX and NORTHAMPTON; and in 1386, he was created Duke of BUCKINGHAM. Murdered at Calais in 1397. He impales, for his wife ALIANORE DE BOHUN, the arms of the Earls of HEREFORD, as in No. 340: Canterbury Shields; Roll R. II.

RICHARD, Prince of WALES, (32,) afterwards KING RICHARD II: in the lifetime of the BLACK PRINCE, his father, *France Ancient*

and England, with a label of five or three points arg., charged on the central point only with a cross gu., No. 485, Pl. XXXI.

HENRY "of Bolingbroke," (83), K.G., Earl of DERBY, HEREFORD and LANCASTER, afterwards KING HENRY IV., only son of JOHN of Ghent: *England with a label of France*—the shield of the Earls of LANCASTER, whom he represented, No. 488, Pl. XLV., and No. 493, Pl. XXXIV. This shield appears to have been borne, as an official ensign, by many persons who were in various ways connected with the Lancastrian Princes. A good example occurs in the Brass to THOMAS LEVENTHORPE, A.D. 1433, at Sawbridgeworth: See Chap. XXIII. The *Label of France*, assumed after his marriage with BLANCHE D'ARTOIS by EDMOND "Crouchback," was evidently derived from the paternal arms of the French Princess; and thus it may be grouped with the *Bordure of France* of JOHN of Eltham, and the *Bordure of England* of JOHN DE DREUX, Count of BRITTANY, as an example of that early Cadency which anticipated Marshalling.

After the death of his father, February 3, 1399, until his own accession on the 30th September following, HENRY Bolingbroke bears, *France Ancient and England quarterly, with a label of five points per pale of Brittany and of France*—that is, the three dexter points ermine, and the two sinister points azure charged with golden fleurs de lys. This label, which is formed by *impaling his father's label with his own*, appears upon a Seal of Prince HENRY to a charter dated 18 Rich. II., (Vincent, 33—96, in Coll. Arm.) Upon the monument at King's Langley, this label has the first and second point ermine, and points three, four and five of France, as in No. 486, at the end of this Chapter. At Great Yarmouth, points one, two and three are ermine, as in No. 495, Pl. XXXIII. Prince HENRY was created Earl of DERBY in 1386; and in right of his wife, MARY DE BOHUN, Earl of HEREFORD and Baron BRECKNOCK, and in 1397 he was created Duke of HEREFORD: he succeeded his father as Duke of LANCASTER, February 3, 1399. On the Seal already described (p. 164), he impales the

CONFESSOR with a label of three points with his quartered shield, and again impales DE BOHUN, No. 347, p. 165: Canterbury Shields; Roll of R. II.

EDWARD, (34), K.G., Earl of RUTLAND in 1390, Duke of ALBEMARLE in 1398, and second Duke of YORK in 1402, eldest son of EDMOND of Langley; killed at Agincourt, 1415:—before the death of his father,—*France Ancient and England quarterly, with a label of Castile—a label gu., charged on each point with three castles or*, in commemoration of his mother, ISABELLE of CASTILE and LEON, No. 498, Pl. XXXIII. Vincent (No. 18, f. 88) assigns to this Prince at this period *a label per pale of Castile and Leon*, as in No. 499; and the Roll of RICHARD II., (A.D. 1392—1397) blazons the arms of “Le Conte de Rutlande” with *a label of five points per pale of York and Castile*,—points one, two and three *arg. having three torteaux* charged on each point; and points four and five *gules* having on each point *three castles or*, No. 499 A, Pl. LXXIV. After the death of his father, Prince EDWARD bears the *label of York* (with nine torteaux) only, and eventually he substitutes *France Modern* for *France Ancient* in the first and fourth quarters of his shield. This Prince, for his wife PHILIPPA, daughter of Lord MOHUN, impales, *or, a cross engrailed sa.*; Monument at Westminster; Canterbury Bosses; Seals.

RICHARD, “of Coningsburgh,” (35,) Earl of CAMBRIDGE, second and youngest son of EDMOND of Langley: executed in 1415:—before 1402, *France Ancient and England quarterly within a bordure of Leon—a bordure arg., charged with lioncels rampt. gu. (or, purple)*, in commemoration of his mother. After 1402 he adds the *label of York* (with nine torteaux) *within his bordure*; and eventually he changes *France Ancient* for *France Modern*, No. 478, Pl. XXXII.; Seals; Canterbury Bosses. For his wife ANNE MORTIMER, this Prince impales *Mortimer and De Burgh quarterly*.

THOMAS, (38,) K.G., Duke of CLARENCE, second son of HENRY IV.; killed in battle in Anjou, March 22, 1421:—*France Modern and England, with a label ermine, charged on each point with a canton*

gu., No. 500, Pl. XXXI. Before his advance to the Dukedom of CLARENCE in 1411, this Prince appears to have borne his label of *ermine only without the cantons*; Seals; Stall-Plate; Monument at Canterbury. He impales *Holland of Kent*, No. 477 A. Pl. XLV., for his wife MARGARET DE HOLLAND.

JOHN (39), K.G., Duke of BEDFORD (in 1415), ANJOU and ALENÇON, Earl of RICHMOND, &c., third son of HENRY IV.; died at Rouen in 1435:—*France Modern and England, with a label impaling Brittany and France*, No. 486, p. 253. This label, as I have shown, was borne by the father of Duke JOHN between February 3, and September 30, 1399; consequently it may be assumed that he did not difference his own shield with it until after his father had become king. Duke JOHN without doubt, and his elder brother also, in the first instance bore *France Ancient*. Duke JOHN would bear the *label of ermine*, as the ensign of his own Earldom of RICHMOND, and also to denote his descent from “time-honoured Lancaster,” Prince JOHN of Ghent, his grandfather, whose name he himself bore; and the label charged with *fleurs de lys* he would also bear, as the distinguishing label of LANCASTER, while at the same time the *fleurs de lys* might further refer to his own alliances with two Princesses connected with France. His elder brother, the Duke of CLARENCE, may be considered in like manner to have assumed the *ermine label*, as a grandson of JOHN of Ghent; and the *cantons* he may be considered to have regarded as the difference of CLARENCE. In the Garter-Plate of the Duke of BEDFORD, his *lion crest is gorged with a label of five points*, identical in its character with the label that differences his shield. This Prince was twice married; first, to ANNE, sister of PHILIP, Duke of BURGUNDY; and, secondly, to JAQUELINE of Luxemburg, who subsequently became the wife of Sir RICHARD WIDVILLE, and mother of ELIZABETH, the Queen of EDWARD IV.: he, therefore, impales *Burgundy—France Ancient, within a bordure gu.*; and *Luxemburg—arg., a lion ramp. queue fourchée gu., crowned or.* Seals; Canterbury Bosses, &c.

HUMPHREY, (40,) K.G., Duke of GLOUCESTER, youngest son of HENRY IV.; died 1447 :—*France Modern and England, within a bordure arg.*, No. 476, Pl. XXXII.; Monument at St. Alban's; Canterbury Bosses; Seals. Duke HUMPHREY impales, for his first wife, JAEQUELINE of Holland, *or, a lion rampt. gu.*; and, for his second wife, ELEANOR DE COBHAM, *Cobham*, No. 377, Pl. XXV. In his "*Pursuivant*," (p. 150,) Mr. PLANCHÉ blazons the bordure of HUMPHREY, Duke of GLOUCESTER, as *componée argent and sable*: perhaps he has done this on the authority of UPTON, who says (*De mili. off.* p. 238), that the Duke bore such a bordure, which he might have assumed when the Earldom of FLANDERS was granted to him in the fourteenth year of HENRY VI. The shield of the Duke in the cloisters at Canterbury has a plain bordure; and in his Monument at St. Alban's his shield is repeated again and again, carved in relief, but the bordure is plain. Many of these shields at St. Alban's are in perfect preservation, and they are ensigned with a coronet decorated after a most singular manner. The Duke also differences his Lion Crest with a *Collar argent*.

RICHARD, (41,) K.G., Earl of CAMBRIDGE and RUTLAND, third Duke of YORK in 1426, Regent of France in 1435, only son of Earl RICHARD of Coningsburg; killed at Wakefield December 31, 1460 :—*France Modern and England quarterly, with a label of York* (nine torteaux); Garter-Plate; Seals—see Vincent, MS. SS., in Coll. Arm. For his wife, CECILIA NEVILLE, this Prince impales, *gu., a saltire arg.*

EDWARD, (43,) Earl of MARCH, fourth Duke of YORK (in 1460), afterwards KING EDWARD IV., eldest surviving son of RICHARD, third Duke of YORK :—after his father's death, *France Modern and England quarterly, with a label of York*.. I have not been able to ascertain what label this Prince bore during the lifetime of his father.

EDMOND, (44,) Earl of RUTLAND, second son of RICHARD, third Duke of YORK; killed at Wakefield, Dec. 31, 1460 :—*France*

Modern and England with a label of five points per pale of Leon and York, No. 497, Pl. XXXIII.

GEORGE (45), K.G., Duke of CLARENCE, and *jure uxoris* Earl of WARWICK and SALISBURY, third son of RICHARD, third Duke of YORK; murdered in 1477:—*France Modern and England, with a label of Clarence*,—a label *arg.*, charged on each point with a canton *gu.*, No. 478, Pl. XXXI. Garter-Plate; Canterbury Bosses; Seals. For his wife, ISABELLE NEVILLE, he impales, *gu.*, a saltire *arg.*, with a label of three points *componée arg. and az.*

RICHARD, (46,) K.G., Duke of GLOUCESTER, afterwards KING RICHARD III., fourth son of RICHARD, third Duke of YORK; killed at Bosworth Field, August 23, 1485:—*France Modern and England quarterly, with a label erm.*, charged on each point with a canton *gu.*, No. 500, Pl. XXXI.; Garter-Plate; Canterbury Bosses, &c.

RICHARD, (49,) K.G., fifth Duke of YORK, NORFOLK and WARRENNE, Earl of NOTTINGHAM, second son of EDWARD IV.:—*France Modern and England, with a label of three points arg.*, the first point charged with a canton *gu.*, No. 464, Pl. XXXI.; Garter-Plate; Canterbury Bosses.

EDWARD, (52,) Earl of WARWICK, eldest and only surviving son of GEORGE, Duke of CLARENCE, the last of the Plantagenets; executed Nov. 28, 1499:—*France Modern and England, with a label of Beaufort*—a label *componée arg. and az.*, No. 601, Pl. XXXI. This label EARL EDWARD derived, through his mother, from the NEVILLES, Earls of WARWICK, who in their turn had assumed it to denote their own alliance with the House of BEAUFORT.

In their Seals, the PLANTAGENET Princes both impale the arms of their Consorts with their own, and they also marshal various quarterings. I have not considered it necessary to give quartered coats, my special object in the foregoing series of shields being to indicate the several Labels that were borne by different members of the PLANTAGENET family, as Marks of Cadency. I add, as an example of these Quarterings, the arms blazoned on one of the Seals of RICHARD, third Duke of YORK: *Quarterly*, 1

CADENCY — LABELS.

CHAPTER XVI

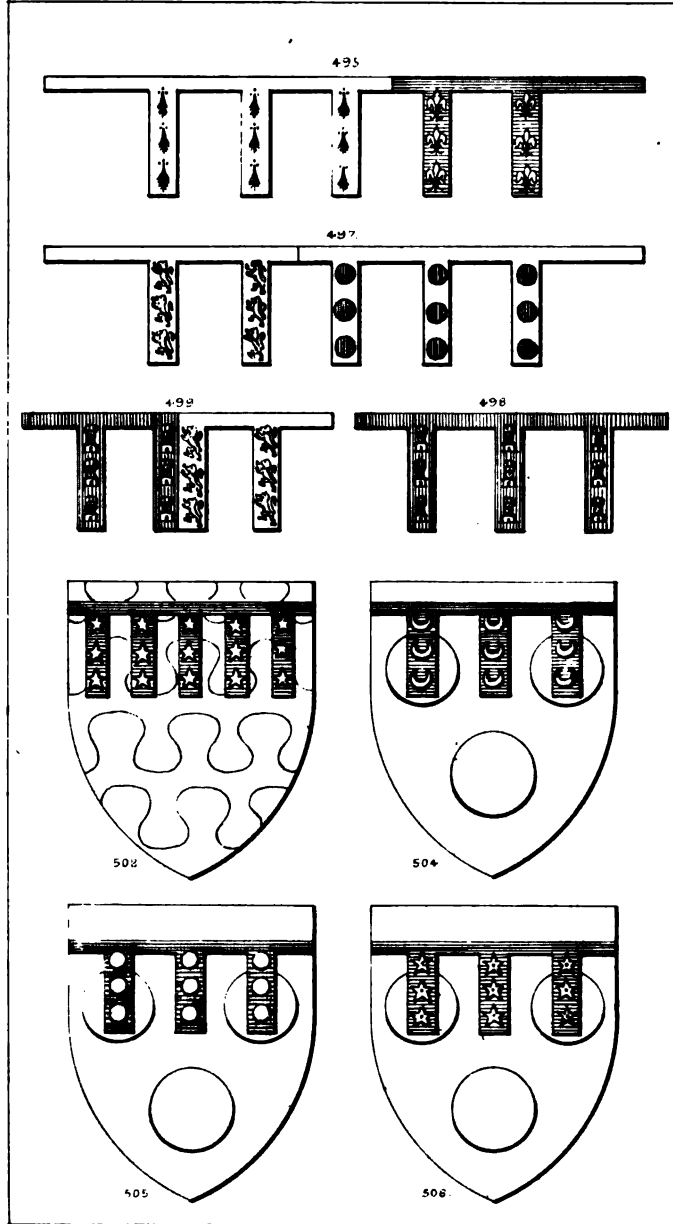


Plate XXVI

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MARSHALLING & CADENCY

PLATES XIV & XV

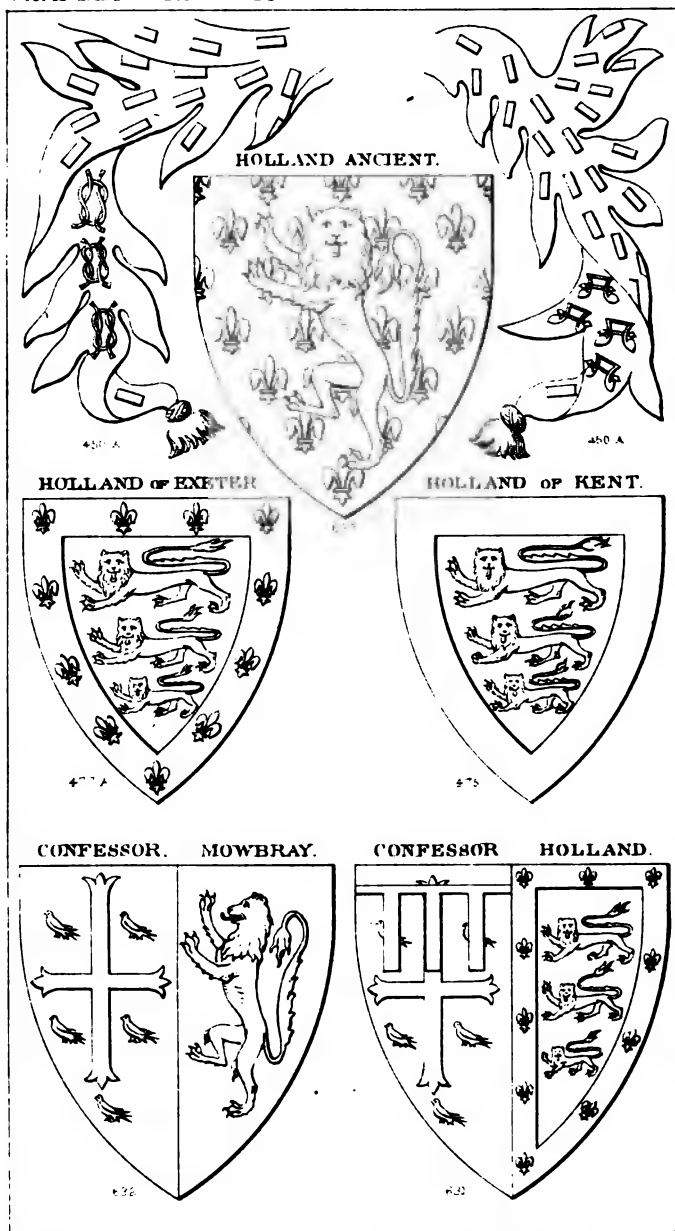


PLATE LXV

and 4, York; 2. Castile and Leon; 8. Mortimer and De Burgh quarterly; and, over all, Holland of Kent.

II. Cadency of the DE HOLLANDS.

In the time of EDWARD I., ROBERT DE HOLLAND married MAUD, daughter and co-heiress of ALAN DE LA ZOUCHE. Of their four sons, THOMAS the second son, and OTHO the youngest, were Knights Founders of the Garter. This Sir THOMAS DE HOLLAND, K.G., married JOAN PLANTAGENET (who afterwards was the wife of the BLACK PRINCE); and his two sons, accordingly, were half-brothers of RICHARD II. In the Calais Roll, Sir THOMAS bears his paternal arms, *az., fleurettée, a lion ramp. guard. arg.*, No. 637, Pl. LXV., differenced with a *crescent gu.*; and Sir OTHO differences with an *annulet gu.*

THOMAS DE HOLLAND, K.G., second Earl of KENT, and second Baron WAKE *jure matris*, eldest son of Sir THOMAS; died in 1397, having married ALICE DE FITZ-ALAN: *England, within a bordure arg.*, No. 475, Pls. XXXII. and LXV.; Roll of R. II.; Canterbury Bosses; King's Langley Monument; Seals, &c. Also, by a special grant from RICHARD II., the same arms, *impaled by the Confessor within a bordure erm.*; No. 342, Pl. XXII.; Seals.

THOMAS DE HOLLAND, third Earl of KENT, and Duke of SURREY, eldest son of Earl THOMAS; executed in 1400:—*England, within a bordure arg.*; No. 475, Pl. LXV.

EDMUND DE HOLLAND, K.G., fourth and last Earl of KENT, second son of Earl THOMAS: the same arms as his father and brother.

JOHN DE HOLLAND, K.G., Earl of HUNTINGDON and Duke of EXETER, second son of Sir THOMAS; executed in 1400, having married ELIZABETH, daughter of JOHN, "of Ghent:" *England, within a bordure of France*; No. 447 A, Plates XLV. and LXV.; Roll R. II.; King's Langley Monument; Canterbury Bosses; Seals. Also, by special grant from RICHARD II., the same arms

impaled by the *Confessor*, differenced by a label of three points arg.; No. 631, Pl. LXV.

JOHN DE HOLLAND, K.G., second Duke of EXETER and Earl of HUNTINGDON, second son of JOHN, the first Duke: the same arms as his father, without the *Confessor*.

JOHN DE HOLLAND, third and last Duke of EXETER, only son of the second Duke: the same arms as his father.

III. Cadency of the DE BEAUFORTS.

In the year 1397, the Act for the legitimization of the DE BEAUFORTS, the sons of JOHN of Ghent and CATHERINE SWYNFORD, was passed and became law.

JOHN DE BEAUFORT, K.G., Earl and Marquess of SOMERSET, and Marquess of DORSET, the eldest son:—before the year 1397, *per pale arg. and az., a bend of England ensigned with a label of France*; (see Chap. XXVIII., Section 2); after 1397, *France and England*, (at first, *France Ancient*), within a *bordure componée arg. and az.*, (the Plantagenet colours), No. 479, Pl. XXXII.

HENRY DE BEAUFORT, Cardinal, Bishop of Winchester, and Lord Chancellor, the second son:—before 1397, the same arms differenced with a *crescent*; after 1397, *France and England*, within a *bordure componée az. and arg., a crescent of the last for secondary Difference*; No. 480, Pl. XXXII. Nicholas Charles gives a seal of the Cardinal (p. 127), in which his shield has the *bordure componée arg. and az., the central az. square in chief being charged with a mitre or.*

THOMAS DE BEAUFORT, K.G., Duke of EXETER, Earl of DORSET and of HARCOURT in Normandy, the third son:—before 1397, as his two brothers, for difference a *mullet*; after 1397, and until 1417, *France and England*, within a *bordure componée az. and erm., or erm. and az.*; after 1417, the *bordure componée arg. and of France*, or of *France and arg.* (the fleurs de lys from the HOLLANDS), No. 484, Pl. XXXII.

JOHN DE BEAUFORT, K.G., and EDMOND DE BEAUFORT, sons of the

CADENCY — BORDURES.

CHAPTERS XVI & XIV.

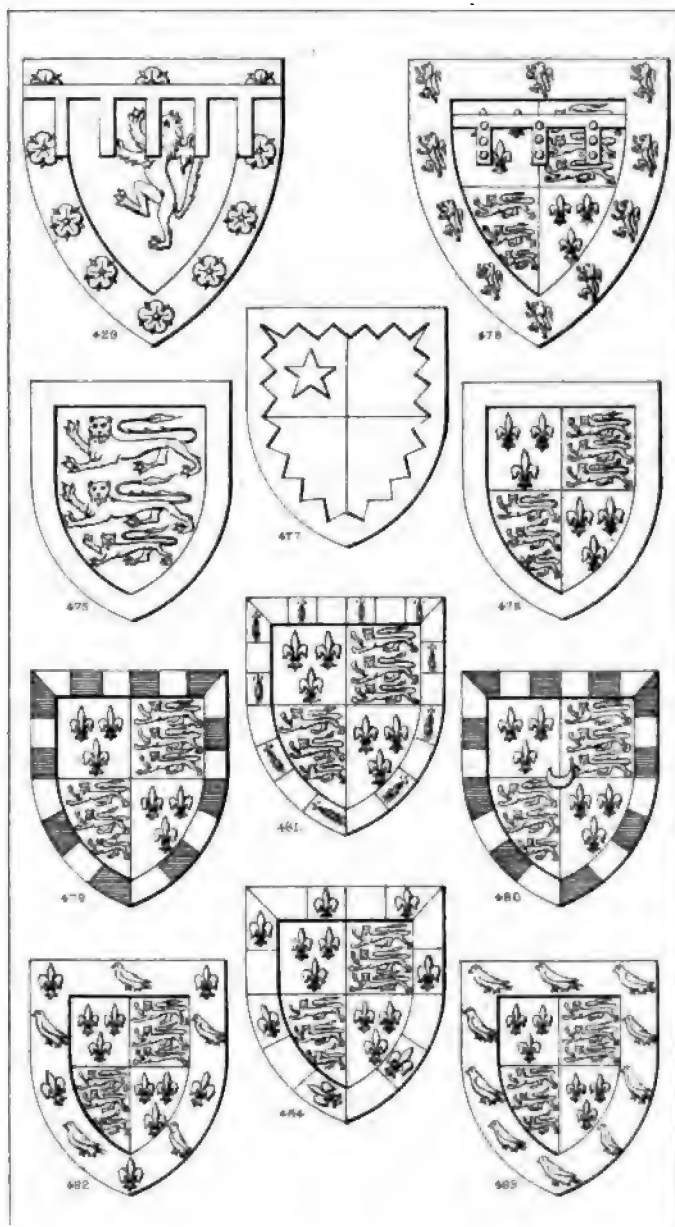


Plate XXVII

first JOHN DE BEAUFORT, and both of them in succession Dukes of SOMERSET, and also HENRY and EDMOND DE BEAUFORT, sons of the first EDMOND, and Dukes of SOMERSET, bear the same arms with the bordure componée either *arg. and az.*, or *az. and arg.*, with either a *label* or a *mullet* charged over all for secondary difference; Garter-plates; Seals; Monuments at Canterbury, and at Westminster and Wimborne Minsters, &c.

IV. Cadency of the TUDORS.

EDMUND TUDOR, "of Hadham," Earl of RICHMOND in 1452, eldest son of QUEEN CATHERINE and OWEN TUDOR: *France Modern and England, within a bordure az., charged alternately with fleurs de lys and martlets or*; No. 482, Pl. XXXII. He died, A.D. 1456, having married in the previous year MARGARET, the only child of JOHN DE BEAUFORT, first Duke of SOMERSET, and his wife, MARGARET BEAUCHAMP of Bletsho, from whose arms (No. 369. Pl. XXV), he obtained the *martlets* of his bordure, as the *fleurs de lys* were derived from the HOLLANDS; Westminster Monument.

JASPAR TUDOR, K.G., Earl of PEMBROKE in 1452, and in 1485 Duke of BEDFORD, second son of QUEEN CATHERINE and OWEN TUDOR: *France Modern and England, within a bordure az., charged with martlets or*; No. 483, Pl. XXXII.; Garter-plate; Seals, &c. A grant of land in the county of Monmouth from JASPAR TUDOR bears his seal, charged with his arms; No. 683; see Chapter XXIV., Section 1.

HENRY TUDOR, afterwards KING HENRY VII.:—before his accession, Aug. 22, 1485, the same as his father, EDMUND TUDOR, No. 482, Pl. XXXII.; Monument at Westminster; Seals.

ARTHUR TUDOR, K.G., PRINCE OF WALES, eldest son of HENRY VII., died in 1502:—*France Modern and England, with a label of three points arg.*; Monument in Worcester Cathedral; Seals.

HENRY TUDOR, K.G., afterwards King HENRY VIII.:—before 1502, *France Modern and England, with a label of three points erm.*;

Stall-plate; after 1502 and until his accession in 1509, as PRINCE OF WALES, the same arms with a *silver label*.

EDWARD TUDOR, afterwards King EDWARD VI.:—before his accession in 1207, *France and England, with a label arg.* As nominally Prince of WALES also, on one of his seals he bears, as the arms of the Principality, *Three lions coward in pale*, No. 699, Pl. LX: and a similar shield is also blazoned upon a seal of EDWARD V., as Prince of WALES. See Chapter XXIV.

The succession of the PRINCES OF WALES from the last of the TUDORS is as follows; they all difference the Royal Arms of their own period with a *silver label of three points*:—

HENRY STUART, Prince of WALES in 1610; No. 537, Pl. LVIII., with the *silver label*.

CHARLES STUART, afterwards CHARLES I., Prince of WALES in 1612; the same arms and difference.

CHARLES STUART, afterwards CHARLES II., Prince of WALES in 1639; the same arms and label.

GEORGE II.; FREDERICK LEWIS; and GEORGE III.; successively Princes of WALES: No. 542, Pl. LIX., with the *silver label*.

GEORGE IV., the same arms and difference till 1801; from 1801 till 1816, No. 543, with the *Electoral Bonnet of Hanover*, No. 542 A, Pl. LXXVI., instead of the Royal Crown, and the *silver label*; and from 1816 till his accession 1820, No. 543, and the same difference of a *silver label*.

H.R.H., The PRINCESS CHARLOTTE AUGUSTA of WALES, Daughter of GEO. IV.: *On a lozenge the Royal Arms* (without the Crown of Charlemagne, and without the Electoral Bonnet) *with a label of three points arg., on the central point a rose gu.* *The Coronet of crosses pattées, fleurs de lys and ducal leaves*, (No. 565). *The Royal Supporters with the same label and coronet.* These arms thus differenced were assigned to the Princess April 16, 1816: and in 1818 a similar label, but of *five points*, was granted to the husband of H.R.H., the Prince LEOPOLD, now King of the Belgians.

VII. JAMES STUART, (afterwards JAMES II.,) K.G., as Duke of YORK: *the Royal Arms of the Stuarts*, No. 537, PL. LXIII., with a label of three points erm. Garter-Plate, A.D. 1642.

VIII. Prince GEORGE of Denmark, husband of Queen ANNE: *Denmark*, as borne by ANNE, Queen of JAMES I., with a label of three points erm.

WILLIAM STUART, K.G., son of Queen ANNE, styled Duke of GLOUCESTER: *the Royal Arms of the Stuarts*, with a label of three points arg., charged on the central point with a cross gu. Supporters and Crest differenced with the same label, and both the lions ensigned with the Prince's own Coronet. Garter-Plate, A.D. 1695.

IX. Cadency of the present ROYAL FAMILY.

1. The Family of GEORGE III. :—

H.R.H., The Prince of WALES, K.G.: No. 568, PL. XXXVI.

H.R.H., FREDERICK, Duke of YORK: No. 485, PL. XXXI.

H.R.H., WILLIAM HENRY, Duke of CLARENCE: No. 569.

H.R.H., EDWARD, Duke of KENT: No. 570.

H.R.H., ERNEST AUGUSTUS, Duke of CUMBERLAND: *on a label of three points arg., a fleur de lys az. between two crosses gu.*

H.R.H., AUGUSTUS FREDERICK, Duke of SUSSEX: *on a label of three points arg., two hearts in pale between four crosses all gu.*

• H.R.H., ADOLPHUS FREDERICK, Duke of CAMBRIDGE: No. 577, PL. XXXVI.

H.R.H., CHARLOTTE AUGUSTA MATILDA, PRINCESS ROYAL: No. 572.

H.R.H., The Princess AUGUSTA: No. 573.

H.R.H., The Princess ELIZABETH: No. 574.

H.R.H., The Princess MARY: No. 575.

H.R.H., The Princess SOPHIA: No. 576.

H.R.H., The Princess AMELIA: *a rose between two hearts gu.*

2. H.R.H., WILLIAM HENRY, Duke of GLOUCESTER, third son of FREDERICK LEWIS, Prince of Wales: *on a label of five points arg., a fleur de lys az. between four crosses gu.*

H.R.H., WILLIAM FREDERICK, Duke of GLOUCESTER: the same label as the last; and, during his father's lifetime, *beneath it a second label of three points arg.*

3. The Family of HER MAJESTY, THE QUEEN.

H.R.H., The late PRINCE CONSORT:—*a label of three points arg., charged on the central point with a cross gu.*

H.R.H., ALBERT EDWARD, K.G., PRINCE OF WALES, K.S.I.: *a label of three points arg.*

The PRINCES and PRINCESSES, the younger Sons and all the Daughters of the QUEEN, difference *the Royal Arms of England with silver labels of three points*, each of which is charged with its own Marks of Cadency in the order following:—

H.R.H., The Prince ALFRED: on the first and third points, *an anchor az.*, on the central point *a cross gu.*, No. 569.

H.R.H., The Prince ARTHUR: *a cross gu.*, between *two fleurs de lys az.*, No. 570, Pl. XXXVI.

H.R.H., The Prince LEOPOLD: *a cross between two hearts, all gu.*, No. 571.

H.R.H., The PRINCESS ROYAL: *a rose*, between *two crosses all gu.*, No. 572.

H.R.H., The PRINCESS ALICE: *a rose gu.*, between *two ermine spots*, No. 573.

H.R.H., The PRINCESS HELENA: *a cross*, between *two roses, all gu.*, No. 574.

H.R.H., The PRINCESS LOUISA: *a rose*, between *two cantons, all gu.*, No. 575.

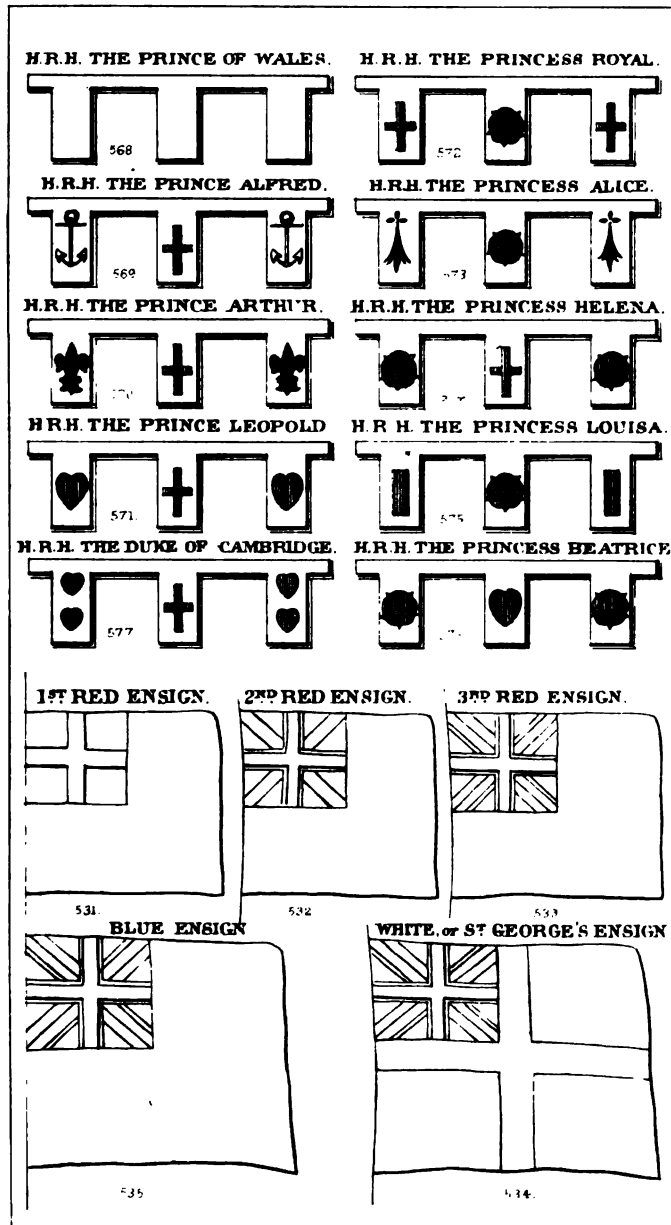
H.R.H., The PRINCESS BEATRICE: *a heart*, between *two roses, all gu.*, No. 576.

I presume that in due time his grandfather's label (No. 485, Pl. XXXI.) will be assigned to the infant Prince, ALBERT VICTOR, the eldest son of the PRINCE OF WALES, as that same label was borne by RICHARD, afterwards RICHARD II., when he was the eldest surviving son of EDWARD, the BLACK PRINCE, PRINCE OF WALES.

4. The label of CAMBRIDGE is charged on the central point with

ROYAL CADENCY & BRITISH ENSIGNS.

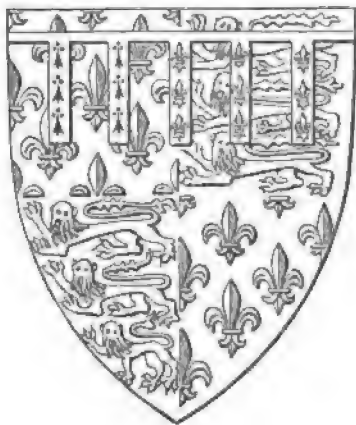
CHAPTERS XVII XIX



the Cross of St. George, and on each of the two other points with two hearts in pale gu. ; No. 577, Pl. XXXVI.

Marks of Cadency for PRINCESSES were first introduced into England on the accession of the present Royal Family to the Crown of these Realms. Before this period, the Daughters and Grand-Daughters of the Crown bore the Royal Arms *without difference*, in a lozenge if unmarried, (see Monuments to Daughters of JAMES I., at Westminster); or in impalement with the arms of their Husbands, as in the smaller shields upon the Monument of EDWARD III.

It will be understood that the miscellaneous examples which I have selected to illustrate the principle and the usage of early Cadency, are to be regarded simply as typical specimens of their several classes. Students will find other examples in abundance, many of them as characteristic and interesting as those that have been blazoned in this Chapter and in Chapter XV.



No. 486.—Shield, from the Monument at King's Langley, to EDMOND PLANTAGENET, K.G., Duke of York, borne by HENRY PLANTAGENET of Bolingbroke, A.D. 1399; and, after his accession as HENRY IV., by his third son, JOHN PLANTAGENET, K.G., Duke of Bedford, who died A.D. 1435.

To which appeal, returning defiance with defiance, WARWICK replies—

“ Now, by my father's Badge, old Neville's Crest,
The rampant bear chained to the ragged staff—.”

The epithet “ household ” here most clearly refers to the usage of distinguishing all the followers of an eminent personage by his well-known Badge ; and the words of WARWICK show that the same device was sometimes borne both as a Crest and a Badge. It is to be observed that a Crest always rises from either a crest-coronet, an orle, or a chapeau, while the Badge is never accompanied with either of those accessories. Thus, the famous Badge of Warwick, *the bear chained to a ragged staff*, No. 206, Pl. XXX., if borne as a Crest would be placed upon a coronet, as in No. 512 ; or, it might rest upon either a chapeau or an orle. I may here refer to the singularly fine Brass at Warwick to THOMAS DE BEAUCHAMP, Earl of WARWICK, who died A.D. 1401, in which there is a chained bear at the feet of the effigy of the Earl : and the ragged staff appears decorating his basinet, his sword-scabbard and elbow-pieces, and it is also charged upon a small shield upon the pommel of his sword-hilt. This remarkable example of early engraving has been admirably rendered by the Messrs. WALLER in their great work on Monumental Brasses, now happily completed—a work to which I refer all students of Historical Heraldry.

The OSTRICH FEATHER BADGE. See *Archæologia*, XXXI., 350. In his will, (A.D. 1376), the BLACK PRINCE speaks of “ our Badges of Ostrich Feathers,” “ *nos bages des plumes d'ostruce* ;” and it is evident that these Feathers were held by the Prince in high esteem, and it would also seem that he regarded them in a peculiar light. Thus, the Prince gives directions that, on the occasion of his funeral, two distinct armorial compositions should be displayed in the procession, immediately before his remains ; one, *for war*—“ *l'un pur la guerre* de nos armes entiers quartelles,”

BADGES SHIELDS OF ARMS.& ELECTORAL BONNET OF HANOVER

CHAPTERS XVII. XIX. XXX

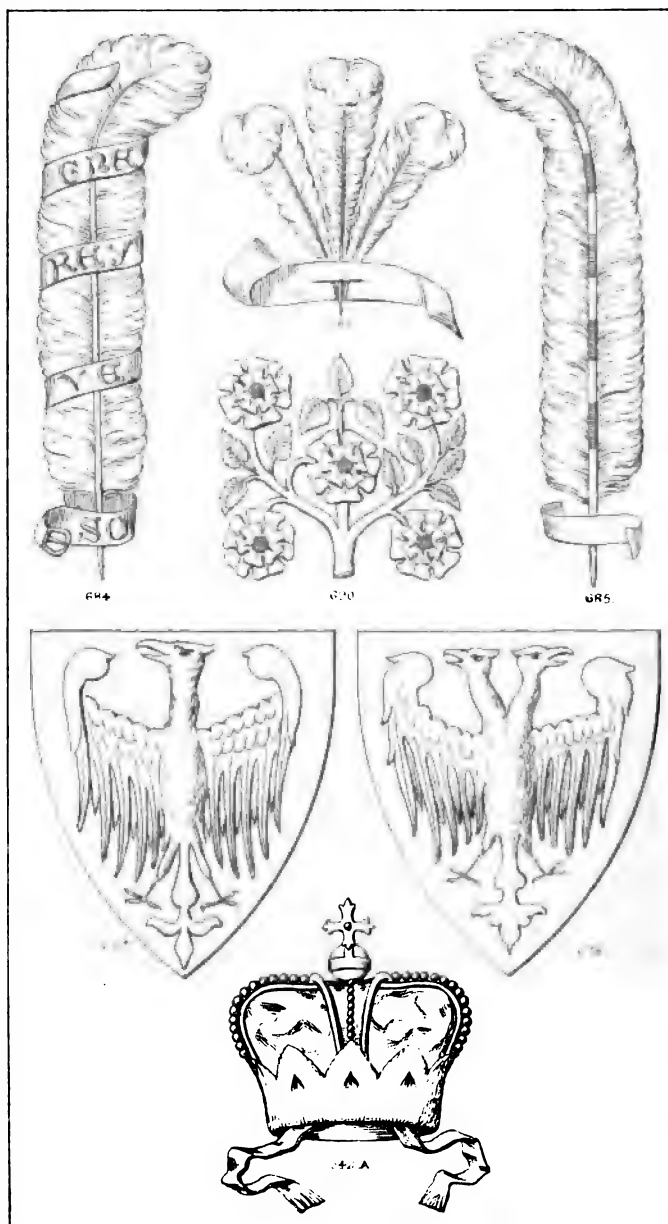


Plate LXXVI

of his quartered arms of France and England; and the other, *for peace*—"et l'autre *pur la paix, de nos bages des plumes d'ostruce*." Similar shields "for war," and "for peace" (No. 234, p. 70), alternate about the monument of the Prince at Canterbury. The well-known romantic legend which ascribes the origin of the famous Ostrich Feather Badge to a memorable incident at CRESCI, (Aug. 25, 1346), requires more positive corroboration before it can be accepted as genuine History. I am not aware that the Ostrich Feathers have been in any way directly identified with JOHN, King of BOHEMIA, who on his seal displays as his Crest two wings of a vulture of enormous size; certainly, there is not known to exist any proof that the BLACK PRINCE himself associated his favourite Badge with his early exploit at CRESCI. The first mention of this Badge that has been observed, occurs in the year 1370. Queen PHILIPPA marked some of her plate with the Ostrich Feather shield, No. 234. Upon two of his seals, the quartered arms of the Black Prince appear between two Ostrich Feathers with scrolls. The same Badge was habitually used by the other Plantagenet Princes; so that, in the first instance, it was not held to be either a personal cognizance of the Black Prince, or an ensign of the Prince of Wales. JOHN of Ghent bears the Ostrich Feather sometimes *argent* and sometimes *ermine*; thus, the idea of *differencing this Badge* appears to be contemporary with its first adoption. In a remarkable boss at Canterbury, the feathers of Prince JOHN have chains *lying along their quills*. HENRY of Bolingbroke appears to have regarded the Ostrich Feather Badge with especial favour. In the seal which he used immediately before his accession, (see p. 164), his impaled shield is placed between two Ostrich Feathers, each of which has the word SOVEREIGNE, his favourite motto, charged upon a scroll entwined about it, No. 684; Pl. LXXVI.

The Ostrich Feather with a scroll entwined about it appears three times repeated upon a very remarkable heraldic slab, discovered some years ago under very singular circumstances at

Venice, and which now is in this country. This slab, No. 684 A, Pl. LXXIX. (the lithograph was drawn from a photograph of the original) was supposed, in the first instance, to be a memorial of THOMAS MOWBRAY, Duke of NORFOLK, who died in exile at Venice, and under that erroneous impression it is described and figured in the *Archæologia*, xxix, 387. The slab, however, evidently commemorates the visit to Venice of the exiled Duke's great antagonist, HENRY of Bolingbroke, with whom after his accession to the crown of England the Venetian State was most desirous to maintain friendly relations. Upon this Slab appears the *crowned and chained Swan* of the BOHUNS, with the *Collar of SS*, favourite ensigns of HENRY: the Royal Banner also without any Difference, the Royal Crest, and the Badge of HENRY's Earldom of DERBY, *the hart lodged*, complete this curious composition, the foreign treatment of which is so evident, particularly in the crowned lions of the banner and the extraordinary idea of placing the helm upon the head of the swan. The first *Secretum* of HENRY, as King, displays his quartered shield of *France Ancient and England* between *two scrolled feathers held by lions*. A seal of THOMAS, Duke of GLOUCESTER, the youngest son of EDWARD III., No. 509, Pl. LXX., has two large Ostrich Feathers similarly placed, and upon the quill of each feather is laid a Garter extended, the buckles being in base. The Great Seal of this same Prince has its field powdered with small swans and feathers, in lozenges, thus forming a diaper for the field of the seal; No. 510, p. 38. To THOMAS MOWBRAY, Duke of NORFOLK, as an augmentation of high honour, RICHARD II. granted two Ostrich Feathers, to be borne erect, "in sigillo et vexillo suo"—in both his seal and his banner. RICHARD II. himself has the red barding of his charger semée of Ostrich Feathers, and an azure pennon similarly charged. This same Badge was adopted by the BEAUFORTS; a fine example of it, the feathers having their quills *componées arg. and az.*, appears in the Garter-Plate of JOHN DE BEAUFORT, K.G., first Duke of SOMERSET, No. 685.



Plate LXXIX

Nº 684 A.

Slab of Marble, bearing the Armorial Insignia of
HENRY of LANCASTER, afterwards KING HENRY. IV.
(originally executed at Venice)

PL. LXXXVI. All the sons of HENRY IV. also bear the Ostrich Feathers as a Badge; and it is retained in use until, with the close of the Plantagenet era, it gradually assumes a distinctive character as the peculiar ensign of the Princes of Wales. Single Feathers with scrolls appear on either side of the shield in the singular seals of EDWARD V., and ARTHUR TUDOR, as Princes of Wales, (see Chap. XXIV., Section 1). Prince EDWARD's Feathers are held by two lions, No. 688, and Prince ARTHUR's by dragons, No. 689. On the obverse of the seals the field is diapered with feathers in lozenges, a rose being at each intersection of the frette; on the head of Prince Edward's charger is a single feather, but the charger of Prince Arthur has a Crest formed of a plume of three feathers. As one of the devices that diaper the robe of ANNE of Bohemia, in her effigy, the figure of an *ostrich* is introduced. In *Harl. MS.*, fol. 12, in the British Museum, it is recorded that *the white Ostrich Feather with its pen golden is the King's: the feather entirely white, or silver, is the*



No. 688.



No. 689.

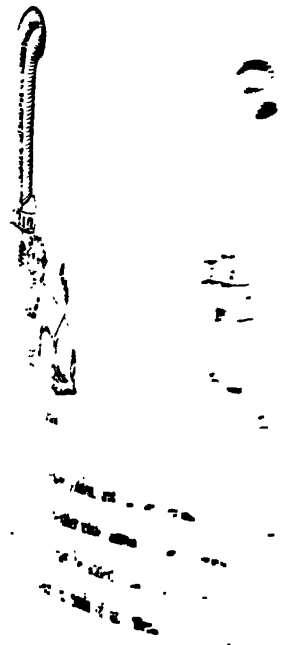
Prince's: the feather golden, with its pen ermine, is the Duke of Lancaster's: and the feather white, having its pen compons, is the Duke of Somerset's. It must be added, that the Ostrich Feathers frequently appear on Seals of an official or corporate character,



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 seal of
 Duchess
 LXX., a
 nd, once
 pandrel of
 , No. 511,
 Badge upon
 ears on what
 HENRY V.,
 sem. Again,
 in his Will
 d as Badges—
 ds of the sea.”
 (see page 68):
 MAURICE DE BER-
 old.

in addition to his
 badges—two *Falcons*
clock Badge appears
 E., K.G., A.D. 1416, at
 d a *Portcullis*, in the
 in the stained glass at
 Admiral held by their
 of the NEVILLES; and a
 sa., *the tiller and stays or.* ;
 example at Eddington in

e given a series of English
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 ples. Mr. PLANCHÉ, in his
 a MS. (marked 2nd M. 16)
 ed in the College of Arms, a
 the principal nobility at the



which were in some way connected either directly or indirectly with the Crown.

The three Ostrich Feathers, now so happily familiar to us, as they are grouped together within the circle of a princely coronet, and borne by our own PRINCE OF WALES, do not date back earlier than the era of the STUARTS. In the Monument of Abbot RAMRYDGE, at St. Alban's, three Ostrich Feathers appear united in a single scroll; and they are also represented precisely after the same manner in the equally splendid monument of Prince ARTHUR TUDOR, in Worcester Cathedral; No 686, Pl. LXXVI. Single scrolled feathers are also displayed upon the Worcester monument, and they give the first indication of their tips curling over instead of bending to the sinister. ARTHUR TUDOR, Prince of Wales, the son of HENRY VIII., first ensigned three Feathers with a Coronet, and he charged this group upon a roundle. HENRY STUART, eldest son of JAMES I., established the arrangement of the three feathers within a Prince's Coronet, in place of the scroll, as the Ensign of the PRINCE OF WALES; No. 235 A, Pl. XV. On a boss of the vaulting over the steps that lead to the noble hall of Christchurch, Oxford, the plume of three feathers ensigned with a coronet is surrounded by the Garter of the Order.

Another renowned historical Badge is the Rose, tinctured either *argent* or *gules*, or having both the metal and the colour conjoined, and borne sometimes alone and sometimes in association with other devices: (see pages 75 and 76, and Pl. XIII.). In addition to the examples of heraldic Roses that have been already specified, I must particularly invite attention to the splendid Rose that adorns the monument of HENRY VII.; and I may also refer to a cluster of five Roses grouped with singular skill, that were discovered a few years ago imbedded in the wall of the ruined chapel of Abbot WALLINGFORD at St. Alban's, No. 690, Pl. LXXVI.

The SWAN Badge of the DE BOHUNS appears upon the *Secretum*

of THOMAS of Woodstock, No. 331, p. 152, between the bases of two shields; and again, in a similar position, upon the seal of Pleshy College, founded by the same THOMAS and his Duchess ALLANORE. In another seal of this Prince, No. 509, Pl. LXX., a Swan appears acting as a *Supporter* to the shield; and, once more, the Swan Badge is introduced into the central spandrel of the Canopy of the DE BOHUN Brass at Westminster, No. 511, p. 254. HENRY of Bolingbroke displays the *Swan Badge* upon his standard, No. 314, Chap. XVIII., and it also appears on what I may entitle his Venetian Slab, Pl. LXXIX. p. 258. HENRY V., in like manner, held this same Badge in high esteem. Again, besides the Ostrich Feathers, the BLACK PRINCE in his Will speaks of several devices that he evidently used as Badges—these are “Swans, Ladies’ Heads, and Mermaids of the sea.” *Mermaids* also are Badges of the BERKELEYS (see page 68): good examples are charged upon the Seal of MAURICE DE BERKELEY, where they act as Supporters to the shield.

The well-known seal of JOHN of Ghent, in addition to his achievement of arms, is charged with his Badges—two *Falcons holding Fetterlocks in their beaks*. The *Fetterlock Badge* appears again in the Brass to Sir SIMON DE FELBRYGE, K.G., A.D. 1416, at Felbrigg; and, with a *Sheaf of Arrows* and a *Portcullis*, in the monument to Prince ARTHUR TUDOR; also in the stained glass at Canterbury. In allusion to the office of Admiral held by their ancestors, the *Buoy of a Ship* is a Badge of the NEVILLES; and a Badge of the Lords ZOUCHE is a *Rudder sa., the tiller and stays or.*; of this heraldic Rudder there is a good example at Eddington in Wiltshire.

In Section 4 of Chapter XIX. I have given a series of English Royal Badges; here, therefore, I may be content to adduce only a small number of additional examples. Mr. PLANCHÉ, in his *Pursuivant of Arms*, has printed from a MS. (marked 2nd M. 16) of the time of EDWARD IV., preserved in the College of Arms, a list of the Badges borne by some of the principal nobility at the

time this list was written. Several of the following examples have been selected from Mr. PLANCHÉ's list.

ARUNDEL :—an acorn.

ASTLEY :—a cinquefoil ermine.

BEAUFORT :—a portcullis, with the Motto, *Altera Securitas*.

BRANDON :—a lion's head erased gold.

BUCKINGHAM ;—the Stafford Knot, No. 515, Pl. XXX.

CLINTON :—a golden mullet.

COBHAM :—a Saracen's head sable.

COMPTON :—a fire-beacon.

DACRE :—a silver escallop, attached by an intertwined cord to a ragged staff, No. 513, Pl. XXX.

DOUGLAS :—a human heart gules.

FITZ-WARYN :—a Bourchier Knot, No. 516.

GREY of Ruthyn :—a ragged staff—*staff ragulée sable*.

HASTINGS :—a bull's head erased sable, about the neck a crown or.

HOWARD :—a silver lion, charged on the shoulder with a crescent azure.

HUNGERFORD :—a sickle. The Hungerfords also unite their sickle to a garb by a cord. The Seal of Sir R. DE HUNGERFORD, A.D. 1445, bears, for the *Crest*, a garb between two sickles rising from a crest coronet; there is also a sickle on each side of the shield.

MAULEVERER :—a white greyhound courant. At Allerton Mauleverer in Yorkshire, the Brass (A.D. 1400) to Sir John MAULEVERER has the arms—*gu.*, *three greyhounds courant in pale arg., collared or*, emblazoned upon the knight's jupon.

MOWBRAY :—a mulberry tree.

NEVILLE :—a dun bull: also, two staples interlaced, one gold, the other silver; and a frette of gold.

NORFOLK :—a white lion.

PELHAM :—a buckle.

PERCY :—a silver crescent.

PEVERELL :—a golden garb.

STANLEY :—a stag's head argent; also a griffin's leg erased
or.

SUFFOLK :—a golden lion queue fourchée.

A remarkable instance of the artistic ability and of the versatile resources of the early Heralds occurs in the interior of Westminster Hall. The string-moulding which is carried beneath the windows throughout the building, is studded along its entire extent with the *helm, crown* and *crest* of RICHARD II., alternating with his favourite Badge, *the white hart lodged*; the figures are all boldly sculptured, and though all are most faithfully rendered, every individual white hart (and they are eighty-three in number), is unlike every other, and each one has some distinct characteristic features of its own. It is the same with the lion crest and the helm, which are placed between two ostrich feathers having scrolls attached to their quills.

Mr. SETON (*Scottish Heraldry*, p. 259), states that "among the Highlanders a species of Badge has in recent times constituted a mark of clanship, in the shape of a leaf or sprig of a particular tree or shrub (usually an evergreen), which is carried in the bonnet or other portion of the costume—thus, the Badge of the GORDONS is ivy; of the CAMPBELLS, myrtle; of the BUCHANANS, birch; of the CAMERONS, oak; of the GRAHAMs, laurel; of the MURRAYs, juniper; of the ROBERTSONs, fern or bracken; of the MACDONALDS, bell-heath; and of the MACGREGORS, lime."

SECTION III.

CRESTS.



No. 523. Achievement of Arms of HUMPHREY STAFFORD, K.G., Earl STAFFORD, A.D. 1460. From his Garter-Plate at Windsor.

A CREST is a figure or device which originally was actually worn upon a Basinet and a Helm, and now is represented above a Shield of Arms. From an early period in the era of true English Heraldry, the Crest was held to be an ensign of great dignity and honour. In the first instance, the Crest was usually some figure or device that was also borne in the Arms; but, in process of time, Crests were more generally altogether distinct from the Charges of the Shields, though it was common for them to assimilate to the Supporters. The Crest was worn supported

by a Chapeau or a Wreath, or sometimes it rose above a Coronet. It also became a usage in the fifteenth century to have the Crest rise from out of a Coronet, which was simply a decoration to the helm, and supplied the place of the more prevalent Wreath. This *Crest-Coronet*, No. 257 A, probably derived from



Crest-Coronet.—No. 257 A.

such a coronet-like enrichment of helms as appears in the effigy of Sir HUGH CALVELY at Bunbury, No. 257, is still retained in modern Heraldry. It is commonly blazoned as a *Ducal-Coronet*: it has no reference, however, to ducal or to any other rank, and it might with greater propriety be distinguished as simply a *Crest-Coronet*. In form it bears a close resemblance to the crowns of HENRY III., (No. 198, p. 61), and ALIANOIRE of Castile. The basinet of Sir HUGH CALVELY affords a rich example of the *Orle* or *Wreath*, No. 257, PL. XVI.: but this accessory was more generally worn projecting from the helm, as in the effigy of RALPH NEVILLE, Earl of Westmoreland, at Staindrop, No. 258. See *Wreath*, p. 133.

The WREATH (see *Wreath* in Chap. XIII.), is now represented having six folds, three of the principal metal and three of the principal colour of the arms: and in the case of a quartered shield the tinctures of the Wreath are those of the first quarter. This Crest-Wreath first appears a little before the middle of the 14th century: the Brass to Sir JOHN HARSYCK, No. 301 (A.D. 1384), gives a good early example; and other still earlier examples occur in the seals of Sir JOHN WILLOUGHBY (1340), Sir THOMAS ERSKINE (1364), and Sir ALEXANDER and Sir DAVID LINDSAY (1371, 1389). The Effigy of Sir HUMPHREY STAFFORD at Bromsgrove, Worcestershire, has been noticed as displaying

another early example of the Crest-Wreath; this is an error, however, the date of that effigy being about 1450, and not about 1350.

Crests are not borne in the armorial insignia of ladies, whatever may be their rank or condition, with the sole exception of the Sovereign. It has long been the custom for Crests to be assigned to Corporate Bodies, but such an usage must be held to be totally at variance with true heraldic feeling.

In his second Great Seal, A.D. 1194, RICHARD I. wears a fan-like decoration surmounting his helm, having beneath it a lion, No. 259, Pl. XXVI. In many instances the helms of the thirteenth century have similar Crests, variously adorned. HUMPHREY DE BOHUN, fourth Earl of Hereford, bears the fan-like device both on his own helm and on the head of his charger, No. 260; HENRY DE LACY, Earl of LINCOLN (A.D. 1272-1312) does the same; and, as late as about 1345, Sir GEOFFREY LOUTERELL'S Crest retains its fan-like contour, but it is charged with his arms, as in No. 261, Pl. XXVI. EDWARD III. upon his Great Seal for the first time bears a true heraldic Crest—the *Crowned Lion of England*, standing upon a chapeau, No. 262. This Sovereign sometimes also bears an *Eagle* on his crest: but from this time the crowned lion has continued to be the *Crest of England*. It is to be observed, that the marks of Royal Cadency were displayed as well upon Crests as upon shields. The Royal Lion, for example, stands upon the helm of the BLACK PRINCE gorged with his silver label, No. 263, Pl. XXVI. In like manner, Labels and other Marks of Cadency appear upon the Crests of personages of noble and knightly rank. Thus, the lion-crests of JOHN PLANTAGENET, K.G., Duke of Bedford, of GEORGE PLANTAGENET, K.G., Duke of CLARENCE, and of JOHN MOWBRAY, K.G., Duke of NORFOLK (A.D. 1435, 1477 and 1475), as blazoned in their stall-plates, are gorged with labels, the first having three, and the latter two five points; Nos. 520 and 521, Pls. XXX. and XLI. These labels appear to be worn by the lions after the manner of bands or

CRESTS.

CHAPTER XVII.

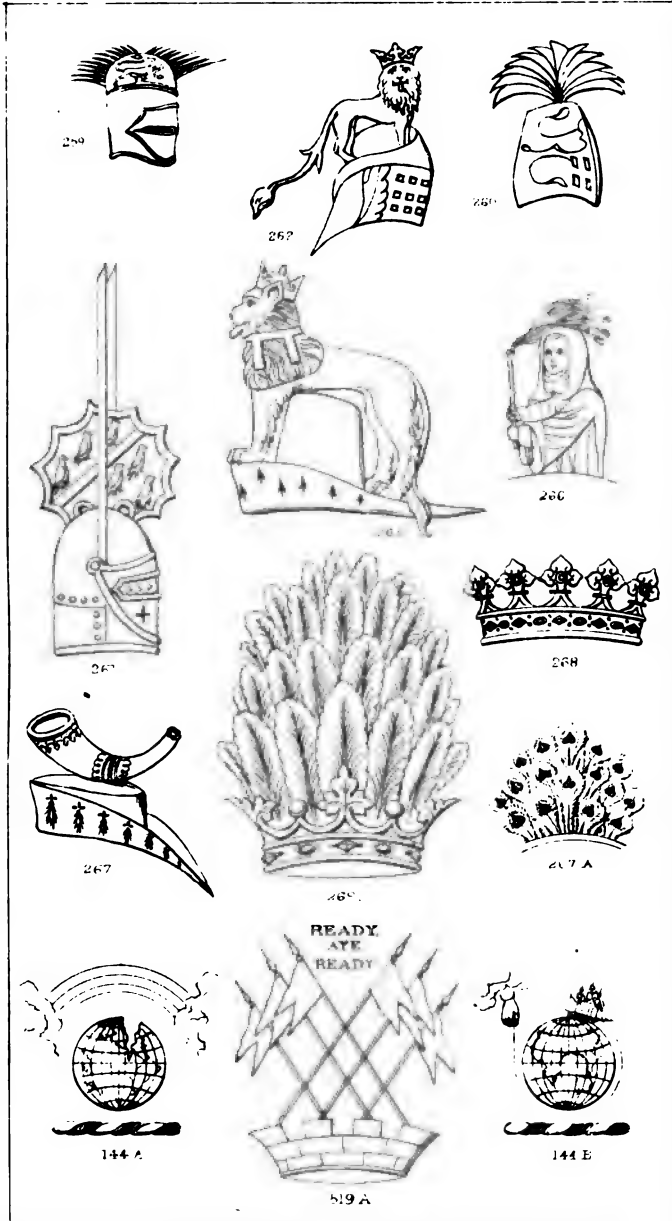


Plate XXVI.

frills. In No. 451, Pl. XLI., the lion-crest of THOMAS DE BEAUFORT, K.G., Earl of Dorset, appears gorged with a *collar componée arg. and az.*

In some few instances the devices assumed and worn as Crests, are identical with those that appear in the shields of arms of the wearers; but the prevailing usage was to assume for the Crest a figure altogether different from the charges of the shield; and uncommonly strange, indeed, must have been the appearance of the figures that were frequently thus displayed by the early knights upon their helms. A *Panache*, or upright plume formed of a large number of feathers, generally the feathers of the cock or swan, was a favourite Crest. This is the Crest of the DE MORTIMERS, and it is admirably blazoned on their seals. The effigies of Sir RICHARD PEMBRIDGE, K.G., at Hereford, Sir ROBERT DE MARMION, at Tanfield, and of Sir THOMAS ARDERNE, at Elford, all of them about A.D. 1400, are good examples. The panache of Sir EDMUND DE THORPE, A.D. 1418, at Ashwelthorpe, is formed of peacock's feathers, No. 264, p. 110; and such is also the panache of Lord FERRERS of Chartley, A.D. 1425, at Merevale, No. 267 A, Pl. XXVI. The Garter-plates of Sir THOMAS ERPINGHAM, K.G., of Sir WILLIAM PHILIP, K.G., of Sir SYMON DE FELBRYGE, K.G., of Sir THOMAS FELTON, K.G., and JOHN, Lord SCROPE, K.G. (No. 522, Chap. XXV.,) all of the fifteenth century, display panache-crests.

The *Contoise*, a "lady's favour" or "token," No. 256, Pl. XV., is worn with the Crest until about the middle of the fourteenth century, after which time this accessory disappears, and the Crest is placed upon its Wreath (probably derived by the Crusaders from the turbans of the Saracens) Coronet or Chapeau rising above the Mantling. THOMAS, Earl of LANCASTER, A.D. 1322, on his seal appears having a dragon with a contoise upon his helm, and a similar monster is upon the head of his charger, No. 524, Pl. XXXV.: and the seal of RALPH DE MONTHERMER, Earl of GLOUCESTER, A.D. 1323, has on his helm an eagle-crest

and a connoise. This eagle-crest was a special grant from EDWARD III. to WILLIAM DE MONTACUTE. In Achievements of Arms, and particularly in such as are blazoned on Seals, the group is arranged in the manner represented in No. 301, Pl. I., the Supporters being added on either side as in No. 707 A. The Crests in these compositions of the fourteenth and fifteenth centuries are almost invariably very large in proportion to the Shields; and the same remark is equally applicable to the Crests that are blazoned in the Windsor Garter-Plates. Thus, in No. 523, p. 264, the *Swan's head and wings* borne by HUMPHREY, Earl of STAFFORD, K.G., are of truly imposing proportions: and of the same usage in Seals No. 707 A, the Seal of RICHARD, Earl of ARUNDEL, A.D. 1330-1375, is an excellent early example.



No. 707 A.—Seal of RICHARD, Earl of ARUNDEL.

Another good example from the Garter-Plates I have already given in No. 626, Pl. LXVI.: this commanding Crest forms a

part of the Achievement of the maternal ancestor of the Earl of STAFFORD, HUMPHREY DE BOHUN, last Earl of HEREFORD.

In military monumental effigies, the helm of the deceased warrior very generally forms his becoming pillow; and upon the helm so placed the Crest is constantly represented, with the orle or the coronet and the mantling. I may specify, as additional examples, the sculptured memorials of RALPH DE NEVILLE, Earl of WESTMORELAND, at Staindrop, A.D. 1420; of RICHARD BEAUCHAMP, K.G., Earl of WARWICK, A.D. 1439, at Warwick; the Crest, No. 265, Pl. XLI., *a swan's head and neck*, is again represented in the Garter-Plate; of the DE LA POLES, at Wingfield; and of Sir HUMPHREY STAFFORD, at Bromsgrove: also the Brasses to Lord STOURTON, A.D. 1404, at Sawtry, Hunts, (the Crest is a *demi-monk grasping a scourge of knotted cords*), No. 266, Pl. XXVI.; of Lord WILLIAM DE BRYENNE, Seal, Kent, No. 267, Pl. XXVI., (the Garter-Plate of Sir GUY DE BRYENNE, K.G. A.D. 1370, bears the same Crest—*a hunting-horn upon a chapeau*); and of Sir JOHN DE BREWYS, A.D. 1426, at Wiston, in Sussex: Lord STOURTON's *demi-monk*, derived from the family of MOYNE, is a canting Crest. The Crest of BECKFORD is another most characteristic example of the same usage,—it is a *heron's head erased or, gorged with a collar fleurie gu., in the beak a fish arg.*; the Rebus here is twofold, both the strong sharp beak—*bec fort* of the fisher bird, and the allusion conveyed by the captured fish to the *ford* of the *beck* or stream from whence the heron may be supposed to have secured his prey: this Crest is most beautifully engraved in the "Heraldry of Fish," p. 98.

The helm of Sir EDMUND DE THORPE, No. 264, p. 110, and that of RALPH, Lord BASSETT, K.G., No. 612, Pl. XLV. (from his Garter-Plate), may be regarded as models for heraldic helms; and with them may be associated No. 611, Pl. XLV., from the monument to the BLACK PRINCE. Another fine example of the Crest-Coronet occurs in the Brass to Sir THOMAS BROMFLETE, A.D. 1430, at Wimington, No. 268, Pl. XXVI., but the Crest

itself is lost: and equally fine examples are blazoned in the Garter-Plates of Sir HUGH DE COURTENAY, Lord WILLOUGHBY, and Sir THOMAS FELTON, amongst the earliest of the existing series at Windsor. In his Brass at Harpham, A.D. 1420, Sir THOMAS DE



No. 691.—Crest : Sir T. DE SAINT
QUINTIN.



No. 692.—Crest-Wreath : Lord
WILLOUGHBY D'ERESBY.

SAINT QUINTIN is represented with a singular modification of the panache upon his basinet, No. 691; and in another Brass at Spilsby, a knight, probably WILLIAM, Lord WILLOUGHBY D'ERESBY, A.D. 1409, has his basinet encircled with an orle of roses, No. 692.

The Garter-Plate of JOHN, Lord LYSLE, K.G. (one of the Knights Founders of the Order), furnishes a striking example of the extraordinary Crests that were worn even by men of most eminent distinction. Resting immediately upon his basinet, the Crest of Lord LYSLE is a *mill-stone arg., pecked sa., the inner circle and the rim of the second, the fer-de-moline or*, No. 693, Pl. LXIV. The Crest of the BOURCHIERs appears in several of the Garter-Plates, with some slight modifications for Difference: it is a *Saracen's head in profile ppr., bearded sa., wearing a tall cap gu., which bends towards the dexter, and is tasselled or*. This cap, in the Garter-Plate of HENRY BOURCHIER, Earl of ESSEX, rises from a crest-coronet which is interposed between the head and the cap itself: this coronet is golden, and has *on its circlet three water-bougets sa.* In the remarkable monument of LUDOVIC ROBESART,

CORONETS, MANTLINGS. & CRESTS.

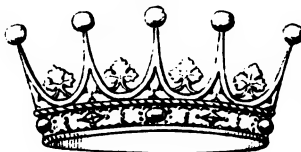
CHAPTERS XV. XVII. XIX.

MARQUESS.



161. A

EARL.



162. A



163. B



EARL OF ARUNDEL.



164. A

LORD LYSLE KG.



165. A

K.G., Lord BOURCHIER, Standard-Bearer to HENRY V., the cap or bonnet of the Saracen's-head Crest is surmounted by a *Catherine-wheel*, derived from the arms of the ROETS, with whom he was connected; this, accordingly, is an example of Marshalling in a Crest. The Crest of Sir JOHN DAUBYGNÉ, *a mullet surrounded by holly-leaves*, has been already blazoned; (see pages 47 and 134, and No. 408); another curious crest of a somewhat similar character, borne by JOHN DE WYDEVIL,—appears on his monument at Grafton Regis, Northants; it is *a bird sitting on a tuft of oak-leaves, a scroll* (now without any legend) *issuing from its beak*.

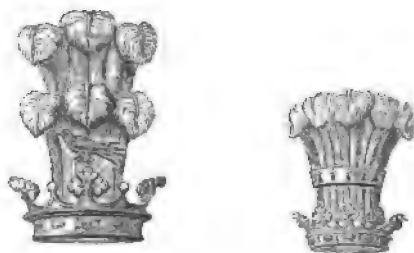
Seals abound in admirable examples of Crests, and they illustrate many curious modifications of mediæval heraldic usage. Thus, the Crest of the MORTIMERS, *a lofty panache of many azure feathers rising from out of a crest-coronet*, No. 269, Pl. XXVI, is represented in various seals of members of the House of March: but EDMUND MORTIMER, A.D. 1372, has a seal charged with his paternal shield, suspended by its guige from a rose-tree, and having the inescutcheon diapered; and, in place of the helm and crest above the shield, on either side of the shield placed as a supporter is *one of the white lions* of the Earls of MARCH *helmed*, the two helms almost enclosing the lions, and having mantling, coronet, and crest, and respecting each other; No. 270, Chap.



No. 270 A.—Seal of EDMUND DE ARUNDEL.

XXIV. Another seal, that of EDMUND DE ARUNDEL, who was Earl from 1301 till 1326, has two crested helms similarly placed, but without any animals as supporters, No. 270 A. The

Crest of DELABERE, of Gloucestershire, is another interesting example of what originally was doubtless a *panache*: this Crest, now borne as a *plume of five ostrich feathers per pale arg., and az., issuing from a crest-coronet*, is said to have been given to Sir RICHARD DE LA BERE by the BLACK PRINCE in acknowledgment of signal service rendered to him at Cresci. Panache or Plume Crests sometimes are differenced; as by the TYNDALLS, with either a martlet or an ermine circlet, No. 267 B. It appears to have



No. 267 B.—Crests of TYNDALL.

been a favourite custom to place the head and neck of a bird or of any imaginary winged creature between two lofty groups of upright feathers, and thus to form a Crest: the Seals of the Earls of ARUNDEL provide good examples of this singular usage, as in No. 694, Pl. LXIV., the Crest of RICHARD FITZ ALAN, A.D. 1390. In No. 199 A, p. 62, *an ermine*, the Crest of Lord DYNHAM, K.G., stands between two tall spikes that issue from the Cap of Estate.

Crests are now generally represented resting upon a wreath; but the crest-coronet and also the chapeau are still retained in modern blazon: for example, the Crest of the Duke of RUTLAND is *on a chapeau gu., lined erm., a peacock in its pride, proper*. The Duke of NEWCASTLE bears the same crest *upon a wreath*. WALTER LONG, of Preshaw House, Hants, Esquire, bears as his Crest, *out of a crest-coronet or, a demi-lion rampt. arg.*

Crests, like shields of arms, being held to be hereditary, it necessarily follows that the same person may inherit and may

rightly bear *two or more crests*, as he may quarter two or more than two coats of arms: for example, the Earl FITZWILLIAM bears these two crests;—1st, *out of a crest-coronet or, a plume of three ostrich feathers arg.*; and 2nd, *on a wreath or and sa., a griffin passant ppr.* It must be added, that in this country the strict rule is that only one Crest can be borne, except under the following conditions:—1st, By a special grant from the Crown, as an augmentation; such are the Crests of WELLESLEY, HARDINGE, CAMERON, Bart.: or, 2ndly, When any person may have obtained the Royal licence to bear and use the name and arms of another family *in addition* to his own, in any such case the Crests of both families are displayed above the quartered arms; the Crests of the Dukes of BUCKINGHAM, LEEDS, RICHMOND, and SUTHERLAND, the Marquess of LANSDOWNE, of DALRYMPLE-HAY, Bart., are examples.

For further illustration, I add a few other examples of Crests.

PERCY, Duke of Northumberland:—*On a chapeau, a lion statant, his tail extended or.* In No. 185, p. 55, this lion is represented without the chapeau.

HOWARD, representative of MOWBRAY, Duke of Norfolk:—*On a chapeau, a lion statant guardant, his tail extended or, and ducally gorged arg.* This lion of the Howards is represented in No. 186, p. 55, without either the chapeau or the coronet. It was originally granted by RICHARD II. to THOMAS MOWBRAY, Earl Marshal.

FITZ-ALAN, Earl of Arundel:—*Out of a crest-coronet or, a griffin's head arg., beaked gu., between a pair of wings erect*; No. 694, Pl. LXIV.

NEVILLE, Earl of Westmoreland:—*From a wreath, a dun bull's head and neck erased ppr.* (Monument and Seals.)

RALPH, Lord BASSETT, of Drayton, K.G.:—*Out of of a crest-coronet, a boar's head erased sa., armed or.* (Garter-Plate.)

STANLEY, Earl of Derby:—*On a chapeau, an eagle, wings ad-dorsed or, hovering over an infant in its nest ppr., swaddled az., banded of the first.* (Garter-Plate.)

The Stanleys have derived this Crest from the Lathams, of whom it is recorded that one of the heads of their house adopted as his heir a child which had been exposed in an eagle's nest in Latham Park, but which the eagle had carefully nurtured, instead of destroying it.

KIRKPATRICK, of Closeburn :—*On a wreath, a dexter hand, couped at the wrist, holding erect a dagger imbrued, all ppr., with the motto, "I se mak siker."* No. 525 A, Pl. XXX.

The historical origin of this Crest and its Motto is well known.

POLE, Sir RICHARD, K.G., father of the Cardinal :—*On a wreath, a cormorant trussing a fish, all ppr.* (Garter-Plate.)

WODEHOUSE, Baron Wodehouse :—*On a wreath, a dexter hand holding a club, all ppr.* In chief, the words, "*Frappez fort.*" In base, the word "*Agincourt.*"

PELHAM-CLINTON, Duke of Newcastle : For CLINTON :—*Out of a crest-coronet, a plume of five ostrich feathers arg., banded with a line set chevron-wise az.* For PELHAM :—*On a wreath, a peacock in its pride ppr.*

An early crest of the Pelhams was a lantern.

DRAKE :—*Out of a wreath, a ship, drawn round a globe with a cable-rope by a hand issuing out of clouds. all ppr. ; in chief, the motto, Divino Auxilio.* No. 144 B, Pl. XXVI.

HOPE :—*Out of a wreath, a broken globe, surmounted by a rainbow issuing out of a cloud at each end, all ppr.* No. 144 A, Pl. XXVI.

WELLESLEY, Duke of WELLINGTON :—*Out of a ducal coronet or, a demi-lion ramp. gu., holding a swallow-tailed pennon of the last, the fly to the sinister, and at the head charged with the ensign of St. George.*

DOUGLAS HAMILTON, Duke of HAMILTON ;—*Out of a crest-coronet, an oak-tree fructed, penetrated transversely in the main stem by a frame-saw, all ppr., the saw-frame or.*

The old Earls of DUNBAR and MARCH, who were hereditary Wardens of the Marches of the Scottish border, bore for a Crest a horse's head bridled ; and the Marquess of ANNANDALE, also a

Lord Marcher, had for his Crest *a spur erect, between a pair of wings*, both Crests being designed to intimate prompt readiness and speed in pursuit.

Crests may be considered to have been occasionally adopted with a view to a species of Marshalling.

SECTION III.

SUPPORTERS.

SUPPORTERS are figures, whether of human or imaginary creatures, or of living creatures of whatever kind which, as a general rule, stand on either side of a shield, as if in the act of holding it up (*supporting* it), or guarding it. Supporters, accordingly, in the great majority of instances, and more particularly in the Heraldry of England, appear in pairs, one on the Dexter and the other on the Sinister of the shield. The usage prevalent in early times, with occasional exceptions, was that the two Supporters should be alike; but in modern English Heraldry they very frequently are altogether distinct from one another, as in the instance of the *Royal Supporters of England*, the Lion and the Unicorn. French Heralds distinguish Human Figures, when they appear supporting any Shield, by the title of "Tenants," while all Animals discharging a similar duty are styled "Supporters."

Single Supporters, which are by no means uncommon in Continental Heraldry, occasionally appear in the early Seals of both England and Scotland; and in our own times some few relics of this original practice still survive; thus, the Lord of the Manor of Stoke-Lyne, in Oxfordshire, charges his paternal Shield upon the breast of a hawk, by virtue of a special grant of CHARLES I.

I have given examples of early English Single Supporters in No. 201, Pl. XX.; No. 212 c, Pl. LXII.; and Nos. 509, 525, Pl. LXX.: and in his *Scottish Heraldry* (pp. 260-272), Mr. SETON has shown what Scottish Seals exemplify this usage in the most characteristic manner; and to some of these I presently shall more particularly refer.

These honourable accessories of the Heraldic Shield are said to have been introduced, (like Quartering), by EDWARD III., but they are of uncertain authority until the reign of HENRY VI. Supporters are now borne, by right, by all the Peers of the Realm, by Knights of the Garter, and Knights Grand Crosses of the Bath, also by the Nova Scotia Baronets, and the Chiefs of the Scottish Clans; and they are conceded to those Sons of Peers who bear honorary titles of Nobility. Supporters are not granted in England without the express command of the Sovereign; but in Scotland "Lord Lion" enjoys this privilege. Supporters are not borne by any Spiritual Peers. They appear associated with the Arms of many persons of various ranks, who have derived them from some distinguished ancestors. The actual origin of Supporters has been a subject of much speculation with writers on Heraldry. I am disposed to consider that they may be derived in part from a desire to combine personal Badges with hereditary heraldic compositions, while in part Supporters may have resulted from certain early forms of either Marshalling or Differencing. It is highly probable, also, that the introduction of these accessories of Shields of Arms may have been greatly influenced by the grotesque *lizards* and other figures in such favour with illuminators, and which, with various animals, the early seal-engravers commonly introduced as ornaments—"not, however," as Mr. PLANCHÉ judiciously remarks, "without some heraldic intention." And again, the early habit of grouping two or more Shields with an Effigy, and more particularly the grouping together a single Shield and Effigy, or the suspending a Shield from a tree upon a seal, might lead by an easy transition to the adoption, first, of a single figure, and afterwards of two figures to *support a Shield*.

Animals, either the same as appear in the blazon of the shields which they "support," or obtained from some allied coat of arms, together with personal and family Badges, are common on Seals long before the regular appearance of true

Supporters, under the conditions that they still continue to assume; and hence, from the introduction of these figures on each side of shields of arms upon seals may be directly derived the two figures, that in the fifteenth century become regular accessories of the heraldic Achievements of Royal and noble personages. From their first appearance, Supporters, like Crests, have been charged with Marks of Cadency.

The figures of animals that were introduced into their compositions, and charged by the early heraldic seal-engravers with the duty of Supporters, are placed in various positions, but they always lead more or less directly to the idea of the true Supporter, that afterwards was accepted with common consent. The earliest indication of the use of an heraldic Supporter to which I am able to refer, occurs in the seal of RICHARD, second Earl of CORNWALL, about A.D. 1290, (No. 212 c, Pl. LXII.), in which an imperial eagle holds in his beak the guige of the shield. The seal of HUMPHREY DE BOHUN, A.D. 1322, (No. 201, Pl. XX.), is a second most interesting example of the early seal-engraver's feeling in the matter of a Supporter. The guige, or shield-belt, instead of being passed over a boss or some other architectural detail, in this shield is *carried by the swan*, that was the Badge of the Earls of HEREFORD. Another seal, (No. 502, Pl. LXX.), exhibits the De Bohun Swan in the same position above the shield; but here the guige is omitted, and in its stead the chain that leads from the collar of the bird is fastened to the chief of the shield; this is one of the seals of THOMAS PLANTAGENET, Duke of GLOUCESTER, the youngest son of EDWARD III., who married the elder of the two co-heiresses of the last Earl of HEREFORD. The impression of this seal from which the wood-cut has been drawn, is attached to a deed bearing the date 1395. The seal of THOMAS HOLLAND, Earl of KENT, half-brother of RICHARD II., of a rather earlier date, represents the shield of arms of the Earl — *England, within a bordure arg.*, having the guige buckled round the neck of a *white hind lodged*,

(No. 525, PL. LXX.), an animal closely allied to the *white hart* which was King RICHARD's own favourite Badge. This singularly beautiful seal carries out the idea of a Supporter in a most agreeable manner. The seal of EDMUND DE MORTIMER (see p. 271, and No. 270), is another example that is equally curious, characteristic, and interesting. The Falcons of JOHN of Ghent, the Ostrich Feathers of his son, the Angels that are grouped around the Shield of RICHARD II. at Westminster Hall, the Mermaids of the BERKELEYS, with the quaint lizards of the early seal-engravers, all take a part in preparing the way for Supporters. The seal of HENRY, first Duke of LANCASTER, about A.D. 1350, has the shield placed between *two lions sejant guardant, addorsed*, and above there is the demi-figure of an Angel with expanded wings. An Angel, again, is represented with singularly impressive effect, supporting the shield on the beautiful seal of MARY of GUELDRÉS, Queen of JAMES II. of SCOTLAND, (A.D. 1459.) The seals of two of the FITZ-ALANS, Earls of ARUNDEL, severally A.D. 1375 and 1397, have as Supporters, the former two lions, and the latter two griffins; and these animals regularly *support*—that is, they hold up the *crested helms above the shield*, No. 707 A, p. 271, and No. 707, Chap. XXIV. This series of progressive examples might easily be carried on, until it would merge into the illustration of the systematic use of true Supporters in the middle of the fifteenth century. The seals of GEORGE PLANTAGENET, Duke of CLARENCE, of EDMUND DE MORTIMER, Earl of MARCH, and of the accomplished and unfortunate JOHN TIPTOFT, Earl of WORCESTER, all about A.D. 1470, form a small group of admirable examples of Achievements of Arms having Supporters.

The seal of JON'ES D'NS DE SEGRAVE—the SEGRAVE of Caerlaverock—has his shield charged with a *lion ramp. crowned*, and on either side of the shield is a *garb*: thus a *Badge* is introduced into this composition in such a manner as to render it a prototype of Supporters. In the next century, RICHARD DE BEAUCHAMP (died in 1439) has his quartered shield of *Beauchamp and Newburgh*

(Nos. 367 and 368) supported by his famous Badges, two *chained bears with ragged staves*. At the close of this fifteenth century, the monumental chantry of Abbot RAMRYGE at St. Alban's abounds in admirable examples of Supporters, a truly characteristic specimen of which I have engraved in No. 623, Pl. LXXVII.: See *Rebus* in Chap. XIII. and see also Chap. XXX. I may here refer to the singular inanimate canting Supporters which appear upon the Seal of WILLIAM, Lord BOTTREUX (A. D. 1426); the Shield couchée, charged with a Griffin segreant and surmounted by a helm and crest, is *supported on either side by an architectural buttress*, in evident allusion to the noble bearer's name.

In Scottish Heraldry, Supporters, originally entitled "Bearers," appear at about the same period as may be assigned to their appearance in England; and they were developed for the most part under the same conditions, the almost only marked distinction being a comparatively more frequent use of a single Supporter in the earliest examples. Thus, on several Scottish seals of the close of the thirteenth century, the shield of arms is displayed upon the breast of an eagle; as on the seal of ALEXANDER STUART, Earl of MENTEITH, A. D. 1296. DAVID LINDSAY, Earl of CRAWFORD, A. D. 1345, has a similar seal; and in 1366, and 1394, the seals of MARGARET STUART, Countess of ANGUS, and of EUPHEMIA LESLIE, Countess of Ross, display *three shields charged upon the breast and wings of an eagle displayed*. Many other varieties of single Supporters were in use at the same period. A second seal of the Earl of CRAWFORD, which is considered to bear the earliest known Scottish Crest—a *swan's head and neck issuing from between two tall wings, rising erect from a crest-coronet*—also appears to furnish the earliest example of regular Supporters, *two lions*; the shield itself bears two coats quarterly. Two griffins are the Supporters on the seal that takes rank as second in chronological succession—that of Sir THOMAS ERSKINE, A. D. 1364. Upon the seal of WM. RUIHVEN, A. D. 1396, *a tree growing up from a mount* appears on each side of the shield. *Savage men* frequently act as

Supporters of Scottish shields, as do animals taken from the charges of the shields themselves; and various human and allegorical figures discharge similar duties. A few Scottish Supporters are allusive after such a fashion as this—*two Conies* for CUNNINGHAM, Earl of GLENCAIRN, and for Lord OLIPHANT *two elephants*. The Secretum of King JAMES I., A.D. 1429, is the earliest example of Supporters grouped with a Royal Scottish shield; these Supporters are *two lions*, the *unicorn*, which now is held to be emphatically the Royal Supporter of Scotland, not appearing, except in the coinage, before the time of MARY STUART.

In Chapter XIX., Section 3, I have described the changes that have taken place in the Royal Supporters of England; this section of this present Chapter I conclude with a few examples, which will show of what character are the various figures that are still in use as Supporters to the Arms of British Peers.

SOMERSET, Duke of BEAUFORT:—Dexter; *A panther arg., spotted of various colours, fire issuant from his mouth and ears ppr., gorged with a plain collar, and chained or*: Sinister; *a wyvern, wings addorsed, vert, holding in the mouth a sinister hand coupéd at the wrist gu.*

GRAHAM, Duke of MONTROSE:—*Two storks arg., beaked and membered gu.*

CAMPBELL, Duke of ARGYLL:—*Two lions ramp. guard gu.*

WELLESLEY, Duke of WELLINGTON:—*Two lions gu., each gorged with an Eastern crown, and chained or.*

CHANDOS GRENVILLE NUGENT TEMPLE, Duke of BUCKINGHAM:—Dexter; *a lion per fesse embattled or and gu.*: Sinister; *a horse arg., semée of eaglets sa.*

STAFFORD JERMINGHAM, Baron STAFFORD:—Dexter; *a lion ramp. or*: Sinister; *a swan (from the DE BOHUNS) arg., beaked and legged sa., ducally gorged per pale gu. and of the second.*

NEVILLE, Earl of ABERGAVENNY:—*Two bulls arg., pied sa., armed, unguled, collared and chained, and at the ends of the chains two staples or.*

GASCOYNE CECIL, Marquess of SALISBURY :—*Two lions erm.* The same Supporters are also borne by the Marquess of EXETER.

STANLEY, Earl of DERBY :—*Dexter ; a griffin : Sinister ; a hart ; both or, and ducally gorged and chained az., the hart attired of the last.*

COURTENAY, Earl of DEVON :—*Two boars arg., bristled, tusked, and unguled or.*

CAVENDISH, Duke of DEVONSHIRE :—*Two stags ppr., attired or, each gorged with a garland of roses arg. and az., barbed vert.*

GORDON LENNOX, Duke of RICHMOND :—*Dexter ; an unicorn arg., armed, maned, and unguled or : Sinister ; an antelope arg., armed and hoofed or, each Supporter gorged with a collar componée arg. and gu.*

ST. MAUR, Duke of SOMERSET :—*Dexter ; an unicorn arg., armed, maned and tufted or, gorged with a ducal collar per pale az. and gold, to which is affixed a chain of the last : Sinister ; a bull az., ducally gorged, chained, armed and hoofed or.*

SPENCER, Earl SPENCER :—*Dexter ; a griffin per fesse erm. and erminois, gorged with a collar having its edges fleurie counter-fleurie sa., charged with three escallops arg., and chained of the third : Sinister ; a wyvern, erect on his tail, erm., collared and chained as the griffin.*

GRANVILLE LEVESON GOWER, Duke of SUTHERLAND :—*Dexter ; a wolf arg., collared and lined or : Sinister ; a savage man, wreathed about the temples and the waist with laurel, holding in his dexter hand a club, resting on his shoulder, all ppr., and with his sinister hand supporting an ancient shield of SUTHERLAND,—that is, gu., three mullets or, within a bordure gold, charged with a treasure of Scotland.*

SECTION IV.

MOTTOES.

The *Motto*, or *Mot*—the brief significant saying of a family, which in battle would be their war-cry, appears to have been habitually associated by the early Heralds with the Badge, and also sometimes with the Crest of its owner.

Providence my light. The Crest, a military tent, and mullets borne on the shield.)

SPRING RICE, Baron MONTEAGLE:—*Altè fert aquila*. (The eagle soars aloft. Two eagles are the Supporters.)

CAVENDISH:—*Cavendo tutus*. (Safe through Caution.)

HOME:—*Vise à la fin*. (Look to the end—to *Home*.)

SECTION V.

KNOTS.

Amongst the devices that were used as Badges in early Heraldry, certain intertwined cords, distinguished by the title of KNOTS, may be considered to form a small distinct class of heraldic figures.

A Knot, probably designed to convey the idea of a Monogram, appears amongst the various devices with which the robe of ANNE of Bohemia in her effigy at Westminster is diapered: it is represented in No. 514, Pl. XXX.

The following are the other varieties of Knots that occur in blazon:—

The STAFFORD Knot:—No. 515, Pl. XXX.

The BOURCHIER Knot:—No. 516; also No. 695, p. 285.

The HENEAGE Knot:—No. 517.

The WAKE and ORMOND Knot:—No. 518, (formed from the initials W and O intertwined).

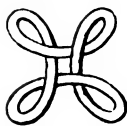
The BOWEN Knot:—No. 519, (formed of *four* bows).

The LACY Knot, which is a rather intricate but an elegant *interlaced* cord, that thus forms a Rebus of the name, *Lacy*.

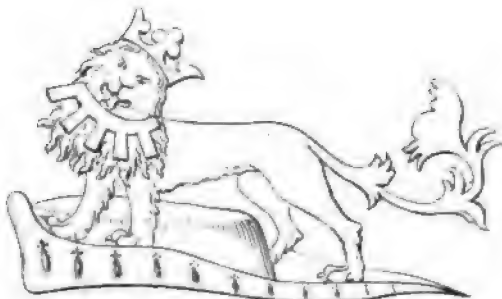
Knots sometimes form Badges in combination with other devices: thus, the Badge of the DACRES is formed by a *cord entwined about an escallop-shell and a ragged staff*, No. 513, Pl. XXXIX: in this manner, a compound Badge may significantly indicate the union of two families. Another example is the Badge of EDWARD, Lord HASTINGS, which is produced by a similar process for tying together a *sickle* and a *garb*.

CRESTS, KNOTS, &c

PLATE I. KNOTS &c.

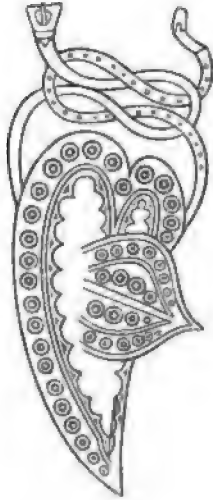


THE MAK SICKER

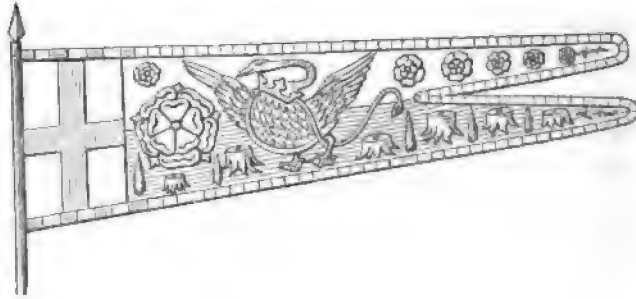


The *Stafford Knot* is repeated again and again, in association with no less than eighteen Badges of the House of STAFFORD (which descends by no less than ten different marriages from the Royal Blood of both England and France,) upon the curious marble mural slab in the Chapel of St. Edmund in Westminster Abbey—the memorial of JOHN PAUL HOWARD, Earl of STAFFORD, who died in the year 1762.

The *Bourchier Knot* I have shown (p. 115,) to have been used to decorate the mantlings of one nobleman of the BOURCHIER family; upon the monument of another BOURCHIER at Westminster, this same Knot is several times repeated, engraved in brass, and attached to a *coudière*—the piece of armour that was used to protect the elbow joint, in the panoply of the second half of the thirteenth century, No. 695.



No. 695.—Bourchier-Knot and Coudière, or Elbow-guard: Brass in St. Edmund's Chapel, Westminster Abbey, to Sir HUMPHREY BOURCHIER, killed at Barnet A.D. 1471.



No. 314.—Standard of HENRY PLANTAGENET, of Bolingbroke.

CHAPTER XVIII.

FLAGS.

FROM a very early period Heraldic Devices have been emblazoned upon FLAGS of various kinds; and similar Devices have also been frequently used without any Flag properly so called, to discharge the duty of military and official standards.

Symbolical Figures we know to have formed the Standards of the Egyptians and Assyrians. Their own heraldic monster, the Dragon, has been the national Ensign of China from time immemorial. The Eagle is identified with the very name of Rome. Of the Flags of our own country, the Bayeux Tapestry of the Conqueror's Consort has preserved for us some of the earliest authentic examples. These are for the most part small in size, and they generally terminate in three points. They bear simple and indeed rude Devices, such as a Pale, or a Pale and three Bars, or some form of Cross, with a group of Roundles, generally three in number; Nos. 526, 527, Pl. XXIX. A figure of a Dragon was in use by the Saxons at the time of the Conquest, No. 223 A, Pl. XII., and it appears to have been retained amongst

their *Ensigns of War* by the early Norman Princes. In the twelfth and thirteenth centuries repeated mention is made of *Car Standards*, which were of such ample dimensions that they required to be displayed from a species of car, which also conveyed them from place to place.

I. With the Crusades, when Heraldry began to assume a definite form, Flags became subject to established rules. The earlier Saintly *Ensigns*, which were simply portraitures of such popular Personages as St. Cuthbert of Durham, St. Peter of York, and St. John of Beverley, still were displayed, as of yore; but the regular Military and National *Ensigns* in the thirteenth and fourteenth centuries were more strictly heraldic, and each had its own proper signification. The three principal varieties of these mediæval *Ensigns* were the PENNON, the BANNER, and the STANDARD.

1. The PENNON was small in size, pointed or swallow-tailed at the Fly, and borne immediately below the Lance-head of the knight whose *personal Ensign* it was. It was charged with the Badge, or other armorial Device of the Bearer, and sometimes richly fringed with gold. The Devices were charged upon the Pennon in such a manner, that they would appear in their proper positions when the weapon was laid for the Charge. The Brass to Sir J. D'AUBERNOUN, A.D. 1279, affords a good example of this symbol of Knightly Rank; No. 310, Pl. XXIX. Other early examples of Pennons occur in the Elsyng Brass to Sir HUGH DE HASTINGS, and in the well-known illumination in the LOUTERELL Psalter.

2. The BANNER was square in form, or nearly so, and was charged with the *Coat of Arms* of the owner, and not with any other Device. It was borne by *Knights Bannerets*, who ranked higher than the Knights of the Mediæval Chivalry, and also by Barons, Princes, and Sovereigns themselves. A Pennon with its points torn off would make, or at any rate would represent, a Banner; and this was the form of ceremonial observed when a

Knight, in reward for his gallantry, was advanced to the rank of Banneret on the field of battle by the Sovereign himself, present in person, under his own Royal Banner displayed.

The Roll of Caerlaverock gives the Blazon of the Banners of nearly one hundred of the Nobles and Bannerets who were present with EDWARD I. in his Campaign against Scotland in 1300. The first on the Roll is the Banner of HENRY DE LACI, who is thus introduced by the Chronicler :—

“ HENRY, the good Earl of LINCOLN, burning with valour, which is the prevailing sentiment of his heart, the Leader of the First Division, had a Banner of yellow silk with a purple Lion rampant;” No. 528, Pl. XXXV.

The Brass to Sir SYMON DE FELBRYGE, K.G., has preserved an example of a Royal Banner. It is that of RICHARD II., to whom Sir SYMON (as the inscription at his feet declares) was Banner-Bearer. It shows the Royal Arms quartering *France* and *England*, and impaled with the arms of the CONFESSOR; No. 529, Pl. XXXV.

(For further notices of Royal Banners, see Chap. XIX., Sec. 2.)

The *Banner*, it will be observed, was the Ensign of both the Banneret himself, and of his own retainers and followers, and also of the Division of an army that was under his command.

In the early days of Heraldry, Bannerets of high rank appear occasionally to have borne Banners charged with insignia altogether different from their Shields of Arms. Thus SIMON DE MONTFORT, Earl of LEICESTER (temp. HENRY III.), whose shield is, *gu., a lion rampt. arg., the tail fourchée*, bears a Banner *per pale indented arg. and gu.*, the tinctures of his shield. This Banner is considered to refer to one of the great Baron's many lordships, the Honour of Hinkley in Leicestershire: (see *Introduction to Sir Harris Nicholas' Roll of H. III.*, p. xiii.)

Banners were in use in the middle ages at sea, as well as on land; and in addition to these regular Ensigs, it was a prevailing custom to *emblazon the sails* of the shipping of those days

LANCE FLAGS, PENNONS, STANDARDS. &c
CHAPTERS XIV XVII

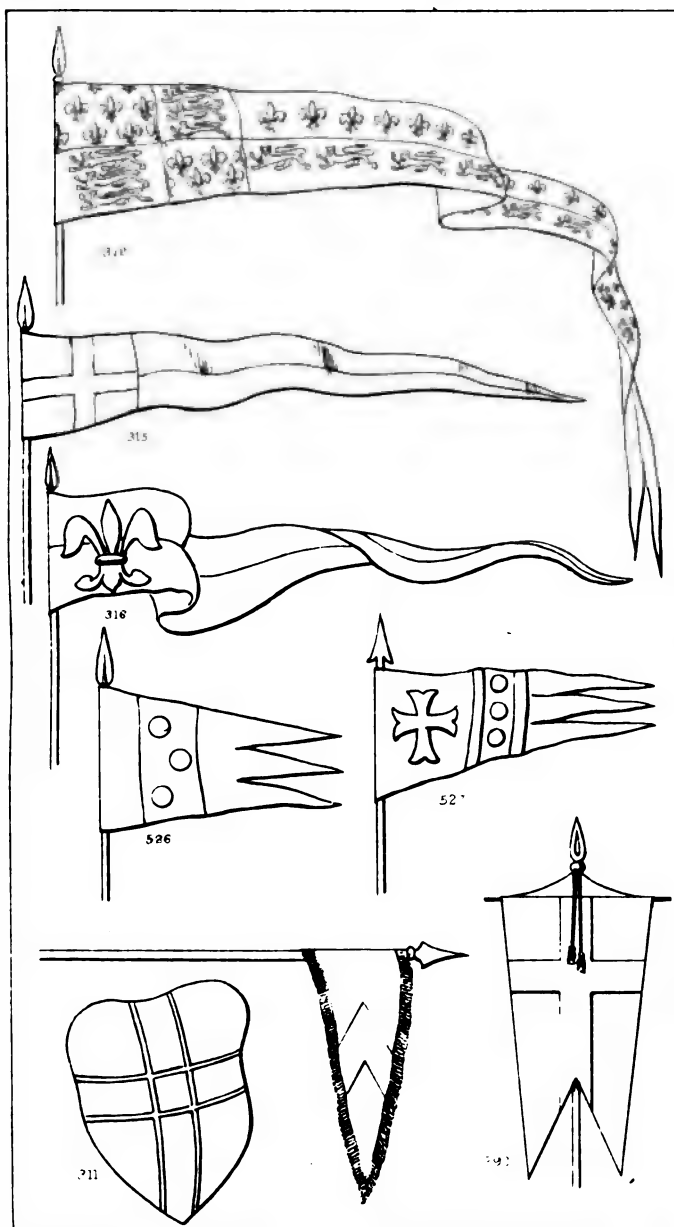


Plate XXIX

with armorial insignia, and thus the sails themselves became Flags, as in No. 530, Pl. XXXV. Many equally curious and interesting illustrations of this practice occur in early seals.

During the times of the TUDORS, and indeed towards the close of the PLANTAGENET era also, the Banners of Princes and Nobles displayed many quarterings, but they retained their distinctive character in being identical in their blazoning with shields of arms. Two remarkable examples of these Banners are carved in bold relief, as accessories of the monument of LUDOVIC ROBERT, K.G., in Westminster Abbey: these Banners wrought in stone have four quarterings, and their staves are so adjusted that they form mouldings of the canopy-shafts, while at the base of the monument they are held by a lion and a falcon. In the Heralds' College numerous curious drawings of Banners are preserved, all of them having their staves held by some Supporter, while the Banners of Nobles and Princes are represented as being ensigned with Coronets of ample size.

3. The STANDARD, in use in the reign of EDWARD III., and in especial favour in the times of the TUDORS, was of large dimensions, and always of considerable length in proportion to its depth, and tapering towards the extremity; and it was divided *per fesse* into two tinctures. (See p. 128, and Nos. 312, 315, 316, Pl. XXIX.) Standards were also generally divided *bend-wise* into compartments by *Motto-Bands*—that is, by Bands charged with some Motto of the owner: these Standards also varied in their size in accordance with the rank of the personage to whom they belonged. No. 313 in Plate XXXV. represents the ship standard of the Earl of WARWICK, noticed at p. 129. And No. 314, p. 286, is one of the Standards of HENRY PLANTAGENET, of Bolingbroke, (emblazoned in Harleian MS., 4632), which is a peculiarly characteristic example of the heraldic flags of the middle ages; it is *per fesse arg. and az.*, the livery colours of the LANCASTRIANS, having at the head the *Cross of St. George*, and *semée* of Badges of Prince HENRY, *red roses*, the De Bohun

white swan, golden wood-stocks (or roots of trees,) and fox's tails proper. Standards appear to have been used solely for the purpose of display, and to add to the splendour of military gatherings and royal pageants.

In a "Book of Standards," (A.D. 1590, in *Coll. Arm.*), one example of EDWARD IV. is *per fesse az. and gu., fringed arg. and vert*; it has at the head the Cross of St. George, followed by a white lion pass. guard. royally crowned, the motto—*Dieu et mon Droyt*, and twelve roses, six gules in chief, and six arg. in base, all of them irradiated. Another Standard of the same Prince, is *semée of white roses*; and a third has one very large white rose-en-soleil and eight smaller ones. Upon a field *arg. and az., semée of red roses*, HENRY V. displays his chained antelope. HENRY VII. has his banners *arg. and vert, semée of red and white roses, with a dragon gu.* (See also *Excerpta Historica.*)

II. The *National Banners* of ENGLAND, SCOTLAND, and IRELAND are severally the Crosses of *St. George*, *St. Andrew*, and *St. Patrick*, Nos. 60, 61, 62, Pl. III. From the Crosses of St. George and St. Andrew in combination, the *First "Union Jack,"* No. 63, p. 26, was formed, and declared to be the National Ensign of Great Britain by JAMES I., April 12, 1606.

The era of the *Second "Union Jack,"* No. 64, p. 26, the glorious Flag that we now know as "*the Flag of England*," dates from the commencement of the present century. It is a combination of the three Crosses, Nos. 60, 61, 62.

The Standards of the Middle Ages are evidently the prototypes of English *Ensigns* of later times. These *Ensigns*, three in number, their tinctures, *Red*, *White*, and *Blue*, were first cantoned with the Cross of St. George, No. 531, Pl. XXXVI.; then the "St. George" was superseded by the first Union Jack, No. 532; and finally, when the present "Jack" was adopted, it took the place of its predecessor in the National *Ensigns*, where it still remains. The "White Ensign," however, now is not a plain white Flag, but a "St. George" cantoned with the

BANNERS, STANDARD, HELM & SAIL.

CHAPTERS XIV XVII XVIII & XIX

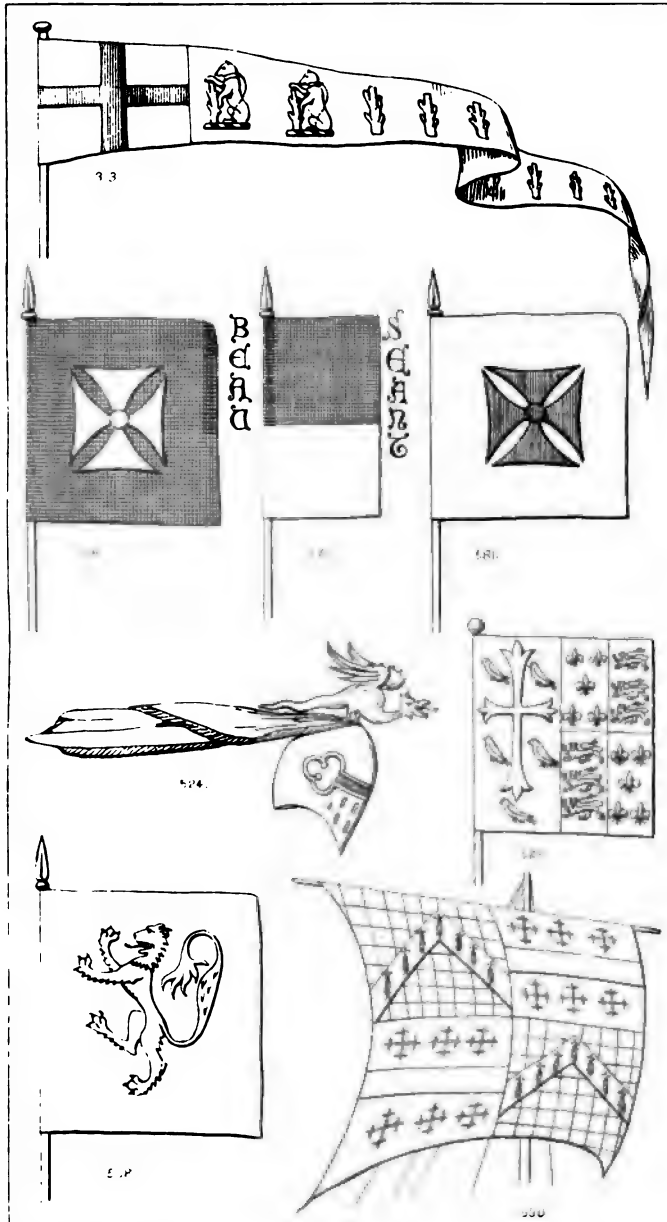


Plate XXX

"Jack:" Nos. 533, 534, 535, Pl. XXXVI. The "White" and the "Blue Ensigns" are restricted to the Royal Navy and the Yacht Clubs, the "Red Ensign" being in universal use as the "Ensign of England." This same Red Ensign has also been worn by the Red Squadron of the Royal Navy, as the White and the Blue Ensigns have severally been the distinctive insignia of the White and the Blue Squadrons. Early in the present year (1864), however, by the authority of the Lords of the Admiralty, and with the sanction of the Crown, a very important and equally singular change has been made in the use and signification of our national naval Ensigns. Hitherto the Navy has been divided into three "Squadrons," the "Red," the "White," and the "Blue," under the orders of Admirals, Vice-Admirals, and Rear-Admirals, also distinguished by the same three Colours: the Flags of all "Admirals of the Red" have been *plain red*; those of all "Admirals of the White" have been the *St. George*; and the Flags of all Admirals of the Blue Squadron of the Royal Navy have been *plain blue*. The recent change has assigned the Blue Ensign to the "Naval Reserve;" and thus, the White Ensign has become *the* Ensign of the Royal Navy, and the Red Ensign is now the Flag of the Mercantile Marine. This new arrangement virtually abolishes the long-established and well-known "Squadrons" of the Navy and of the Admirals of England.

The Flag of the Admiralty is *red with a yellow anchor and cable set fesse-wise*, No. 128, p. 39.

Pendants, long and very narrow streamers, either red, white, or blue, and charged at the head with a Cross of St. George, are the symbols of command in the Royal Navy, and indicate that a vessel is in commission, but commanded by an officer of lower rank than an Admiral.

The MILITARY FLAGS of England now in use may be grouped in the two grand Divisions of "*Cavalry Banners*;" (they are styled "Standards," but they are, and they ought to be entitled "Banners"), and "*Infantry Colours*." The Banners of the

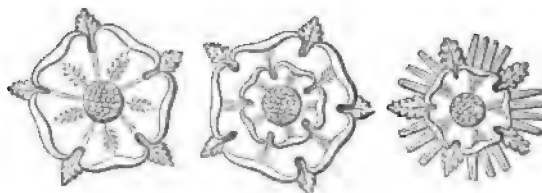
Cavalry are small in size; their colour is determined by the colour of the regimental Facings; they are charged with the Cypher, Number, peculiar Heraldic Insignia, and the "Honours" (such significant words as "Waterloo," "Alma," "Sobraon," &c.) of each Regiment. The Banners of the Household Cavalry, however, are all crimson, and are richly embroidered with the Royal Insignia of England.

Every Infantry Regiment or Battalion of the Line has its own "Pair of Colours." Of these, one is the "Queen's Colour"—a "Union Jack" charged with some of the regimental Devices the other is the "Regimental Colour," and its Field is of the same tincture as the Facings; it is cantoned with a small "Jack," and bears the Cypher, Number, Device, Motto, and Honours of the Corps. At the first, each Infantry Regiment had one "Colour" only; then there were three to each Regiment; and in the Reign of Queen ANNE the "Colours" were reduced to their present number of a "Pair." The "Colours" of the Foot-Guards reverse the arrangement observed in the Line. Their "Queen's Colour" is crimson, either with or without a cantoned Jack, but, always charged with the Royal Cypher and Crown, and the Regimental Devices. The "Regimental Colour" of the Guards is the Union Jack. The Guards also have small "Company Colours."

The Royal Artillery and the Rifles of the Line have no Colours.

The Volunteer Regiments have at present been left to determine both whether they should carry "Colours," and also what should be the character of their "Colours" whenever they may decide to adopt them. What may be termed "*the Volunteer Banner*," is worthy of the Force. It is charged with the figures of an archer of the olden time and a rifleman of to-day, with the admirable motto, "*Defence, not Defiance*."

The FLAGS OF ENGLAND, it will be understood, are the Flags of the entire BRITISH EMPIRE.



No. 242.

No. 247.

No. 243.

Roses of York and Lancaster.

CHAPTER XIX.

THE ROYAL HERALDRY OF ENGLAND.

SECTION I.

ARMS OF THE REIGNING SOVEREIGNS OF ENGLAND.

DEFINITE Heraldic Insignia have been assigned by more than one writer on English Heraldry to those Saxon Princes who ruled in England before the Norman era; the early shields, however, must be regarded simply as evidences of comparatively modern ingenuity, since the genuine Royal Heraldry of England unquestionably dates its origin from a period subsequent to the successful invasion of William of Normandy. Even the Heraldry of the Norman Sovereigns themselves can scarcely be accepted as altogether free from doubt or uncertainty. After the Conquest, WILLIAM I. is *said* to have assumed the "Two golden Lions, or Leopards, of his Norman Duchy," as the Arms of his Kingdom of England; and these two lions (it does not seem necessary to retain their other probable title of "Leopards," see p. 57), are considered to have been borne by WILLIAM's successors, until 1154; when, on his accession, HENRY II. is supposed to have added the *one golden Lion* of Aquitaine, (in right of his Queen, ALIANORE of Aquitaine), to his own paternal and royal shield. STEPHEN is sometimes said to have borne on a

red shield, *three golden centaurs* armed with bows and arrows, or "Sagittaries;" it has been conjectured, however, that this idea may have arisen from the circumstance of the "Sagittary" having been STEPHEN's Badge, and that it was mistaken for his arms. Since the time of HENRY II., the *three golden lions upon a field of red* have always been held to be the ROYAL ARMS OF ENGLAND. They have been associated with other devices, as will presently be seen; but still in a peculiar sense, the "*three lions passant guardant or*," have been, as they still are, the "*three Lions of England*." It must be added, that RICHARD I. for some time after his accession retained the arms he had borne, as Count of Aquitaine, *gules, two lions combattant or*, as appears from his first Great Seal. After his return from the Crusade, RICHARD adopted the three lions, as they probably were borne by his father.

As the Kingly office exalts a Sovereign Prince above all other ranks of men, so are the Royal Arms of a Sovereign distinguished in a peculiar manner from all other heraldic insignia. This distinction is clearly conveyed by the term ARMS OF DOMINION. These arms thus symbolize the Royalty of a Prince Regnant, as well as declare his personal individuality. Accordingly, these Royal Arms are inseparable from the rank and office of Royalty; and they can be borne, without some Difference, by no person whatever except the Sovereign. In the case of the Daughters of the Sovereign, until a comparatively recent period, it was held to be a sufficient distinction that the Royal Arms should be borne by them charged upon a *lozenge*, or impaled with the arms of their husbands. It must be distinctly understood, that Heraldic Law forbids the Royal Arms to be quartered, without some Difference, under any circumstances whatever—unless, indeed, the person quartering the Royal Arms might be able to advance a title to the Crown itself, as in the instance of ELIZABETH PLANTAGENET, Queen of HENRY VII.

In the persons of Sovereigns, all minor ranks and titles are

merged in their Royalty; and, in like manner, whatever arms they may have borne before their accession, are merged in their Royal Arms and absorbed by them; and no other arms can be quartered with the Royal Arms.

Royal Consorts may impale the arms of the Sovereigns to whom they may have been united in marriage; and a Sovereign may impale, on a separate shield, the arms of his or her Consort.

The Modifications and Changes that have taken place, from time to time, in the blazonry of the Royal Shield of England, may be briefly described as follows:

I. The NORMAN Princes, WILLIAM I., WILLIAM II., HENRY I., and STEPHEN, A.D. 1066–1154: *gules, two lions passant guardant, in pale, or*; No. 536, Pl. LVIII.

II. The PLANTAGENET Princes, HENRY II., RICHARD I., JOHN, HENRY III., EDWARD I., EDWARD II., and EDWARD III., till the thirteenth year of his reign, A.D. 1154–1340, *gu., three lions pass. guard., in pale, or*, No. 536 A, Pl. LVIII.; and No. 198, p. 61.

The three lions appear on the second Great Seal of RICHARD I.; on the Great Seals of JOHN, HENRY III., EDWARD I., (on the bardings of the King's charger, as well as on his shield), and of EDWARD II.; and on the first and second Great Seals of EDWARD III. It is a singular circumstance, that the legends on the Great Seals altogether omit any notice of England and of England's Royal Estate, until the second Great Seal of HENRY III., which for the first time bears the words—*DEI: GRATIA: ANGLIE: REX: &c.*

III. In consequence of the claim advanced by EDWARD III., in the tenth year of his reign, to the Crown of France, *the Royal Arms of the French Kings* (No. 2, p. 12) were introduced, A.D. 1340, into the English shield, and (by what was then a new heraldic process) they were *quartered with the Lions of England*, and *precedence in this heraldic arrangement was given to the Fleurs de Lys*, which were charged upon the first and fourth quarters of the English shield, *semée over their azure field*, exactly

as they were borne by the Sovereigns of France; No. 536 B, Pl. LVIII.

The third Great Seal of EDWARD III., published in England, Feb. 21, 1340, and the noble Seal which superseded it in the following June, both bear shields charged with *France and England quarterly*, the *France* being *semée de lys*. It is to be observed that EDWARD III. had placed a fleur de lys on either side of his first Great Seal, A.D. 1327.

IV. The PLANTAGENET Princes, EDWARD III., RICHARD II., and HENRY IV. (*Lancastrian Plantagenet*) during the earlier years of his reign, A.D. 1340 to about 1405; *Quarterly*:—1 and 4, *France Ancient (semée de lys)*; 2 and 3, *England*; No. 536 B, Pl. LVIII.

This quartered shield is blazoned in the Roll of Arms of the 20th EDWARD III.; and it appears upon the person of the King in the Brass to Sir HUGH HASTINGS at Elsyng, Norfolk, in the same year 1347. This shield also appears upon the Burghersh monument in Lincoln Cathedral, and it remains upon the monument of EDWARD III. himself at Westminster; No. 536 B, Pl. LVIII.; and No. 286, Chap. XX.

Upon his Great Seal, RICHARD II. retained the arms of his grandfather without any change; but elsewhere he delighted to associate with this shield the armorial insignia (No. 78, Pl. I.) attributed to EDWARD THE CONFESSOR. Over the entrance to Westminster Hall the two shields appear on either side, admirably sculptured in bold quatre-foiled circles. Each shield rests upon a white hart lodged, and is supported by figures of angels. Sometimes RICHARD II. *impaled* his hereditary quartered shield with the arms of the Confessor. An example occurs in the Brass to Sir SYMON DE FELBRYGE, K.G., the King's Banner-Bearer, who is represented with the Royal Banner (*impaled and quartered*) resting on his arm; No. 529, Pl. XXXV., and No. 536 C, Pl. LVIII.

About the year 1365, CHARLES V. of France, with a view

apparently to distinguish between his own arms and the fleurs de lys borne by the English claimants of his crown, reduced the number of his fleurs de lys to *three* only. The same change was effected by HENRY IV. in the 1st and 4th Quarters of the Arms of England; and impressions of his Great Seal, taken in the years 1406 and 1409 exist, which bear the *quartered arms*, (on banners instead of shields), *charged with three fleurs de lys only*. This modification of the French shield, which bears three fleurs de lys only, is styled in Heraldry, "*France Modern*," and thus is distinguished from the shield *semée de lys*, or "*France Ancient*." See Nos. 536 D, and 536 B, Pl. LVIII.

V. The LANCASTRIAN PLANTAGENET Princes, HENRY IV., after the first few years of his reign, HENRY V., and HENRY VI.; the YORKIST PLANTAGENET Princes, EDWARD IV., EDWARD V., and RICHARD III.; and the TUDOR Sovereigns, HENRY VII., HENRY VIII., EDWARD VI., MARY, and ELIZABETH, about A.D. 1405—1603; *Quarterly* :—1 and 4, *France Modern* ; 2 and 3, *England* ; No. 536 D, Pl. LVIII.

Queen ELIZABETH also sometimes bore *Ireland*, No. 537 A, Pl. XLVI. Thus, in her Funeral Procession the Banner of *Ireland* is associated with the Banners of *Wales*, *Chester*, and *Cornwall*; (*Vetust. Mon.* iii., 18, &c.) See also Section 7 of this Chapter.

EDWARD IV. sometimes *quartered the arms of the Confessor* with *France and England quarterly*. Many fine original examples of the quartered shield of *France Modern and England* are still preserved. Amongst the most characteristic, in addition to those upon seals, are the shields in King's College Chapel, Cambridge, upon the Percy shrine at Beverley Minster, and upon the monuments of HENRY VII. and of his mother, in Westminster Abbey. In a very few instances this shield may be observed quartering *England and France* instead of *France and England*—having *England*, that is, in the 1st and 4th quarters: such a shield is in the south porch of Gloucester Cathedral, which was built between the years 1420—1437.

When JAMES I. ascended the English throne, the arms of both SCOTLAND and IRELAND were incorporated into the Royal Shield of ENGLAND. The arrangement then adopted involved *Quarterly quartering*. The arms of SCOTLAND are blazoned in No. 103, Pl. V.; and those of IRELAND are, *azure, a Harp or, stringed argent*, No. 537 A, Pl. XLVI. For a Paper on the *Origin of the Treasure of Scotland*, see *Archæologia*, xxx., 388; and for a Paper on the *Harp of Ireland*, see *Notes and Queries*, Series 1, xii., pp. 328—350; also see SETON's *Heraldry of Scotland*, p. 425. Fine examples of the Royal Shield of the Stuarts appear upon the plinth of the Statue of CHARLES I., at Charing Cross, and in the second quadrangle of St. John's College, Oxford.

VI. The STUART PRINCES, JAMES I., CHARLES I., CHARLES II., and JAMES II., A.D. 1603—1689, *Quarterly*:—1 and 4 *Grand Quarters, France Modern and England quarterly*; 2nd *Grand Quarter, Scotland*; 3rd *Grand Quarter, Ireland*; No 537, Pl. LVIII., from the Stuart Monuments in Westminster Abbey.

In Scotland precedence has frequently been given to the Scottish insignia in the National Arms, in Seals, Banners, &c.; but certainly the same marshalling of the Royal Arms and their accessories ought to obtain, without any modification or difference whatever, as well in North and South Britain as throughout the British Colonial Empire. See SETON, pp. 425—446.

VII. WILLIAM III. retained the same shield, but, as an *elected King*, he placed upon it in pretence his paternal arms of NASSAU, *az., billetée, a Lion rampant or*, No. 538, Pl. XLVII. MARY bore the *Stuart* shield; and, during her lifetime, the Royal Arms appeared *impaled*, to denote the joint sovereignty of the King and Queen. The Royal Shield, accordingly, was charged on both the Dexter and the Sinister half with the same *Stuart* arms, those on the Dexter having *Nassau in pretence*; No. 539, Pl. LIX., from the Great Seal.

WILLIAM and MARY ascended the throne, Feb. 13, 1689. MARY died, Dec. 28, 1694, when WILLIAM bore No. 539 A. Pl. LIX.

On her accession, A.D. 1702, ANNE bore the *Stuart* arms No. 537, Pl. LVIII., and retained them until the union with Scotland, May 1, 1707, when another change took place in the Royal blazonry.

VIII. The STUART Queen ANNE, A.D. 1707—1714: *Quarterly*:—1 and 4, *England impaling Scotland*; 2, *France Modern*; 3, *Ireland*. The shield upon the Great Seal adopted on the occasion of the Union with Scotland, bore only *England impaling Scotland*. In this impalement the Tressure of Scotland extends only to the chief, sinister side, and base of the field. The example, No. 540, Pl. LIX., is from the shield upon the base of the statue of Queen ANNE, before St. Paul's Cathedral; other good examples are at Blenheim Palace.

The Succession of the House of HANOVER led to a place being assigned for the Arms of HANOVER in the Royal Shield of ENGLAND. The Arms of HANOVER are thus blazoned: *Per pale and per chevron*: 1, *gules, two Lions passant guardant, in pale, or*, for BRUNSWICK, (the same as the Norman Shield of *England*); 2, *or, semée of Hearts, a Lion rampant azure*, for LUNENBURGH; 3, *gules, a Horse courant argent*, for WESTPHALIA; and, *over all, an inescutcheon gules, charged with the golden Crown of CHARLEMAGNE*; No. 541, Pl. XLVII.

IX. The Sovereigns of the House of HANOVER, GEORGE I., GEORGE II., and GEORGE III., from August 1, 1714, till January 1, 1801. *Quarterly*:—1, *England impaling Scotland*; 2, *France*; 3, *Ireland*; 4, *Hanover*; No. 542, Pl. LIX.; from the tympanum of the portico of the Church of St. Martin-in-the-Fields, London. In this composition one half only of the 1st quarter is assigned to the Lions of England.

Upon the first of January, 1801, by Royal Proclamation, the French fleurs de lys were removed from the Arms of England, and the Royal Shield of England assumed the general aspect with which we have long been familiar.

X. The Sovereigns of the House of HANOVER, GEORGE III.,

GEORGE IV., and WILLIAM IV., from January 1, 1801, till June 20, 1837; *Quarterly*:—1 and 4, *England*; 2, *Scotland*; 3, *Ireland*; and over all in pretence, *Hanover*. From 1801 till 1816, the Inescutcheon of Pretence was ensigned by GEORGE III. with the *Electoral Bonnet of Hanover*, No. 542 A, Pl. LXXVI.; but from 1816 till June 20, 1837, the same shield was ensigned with a *Royal Crown*; No. 543, Pl. LIX.

XI. On the happy accession of HER MAJESTY, QUEEN VICTORIA, June 20, 1837, the Arms of Hanover were removed from the Royal Shield; and thus the Royal Arms of England are now simply a combination of the insignia of the THREE REALMS OF THE UNITED KINGDOM, ENGLAND, SCOTLAND, and IRELAND, as in No. 543 A, Pl. LIX. This noble shield, I venture to suggest, might assume a still more impressive aspect, were a *ship* to appear in the fourth quarter, in place of the repeated lions, as the cognizance of the *British Colonial Empire*. From the time of EDWARD III., the shield charged with the Royal Arms of England has been encircled with the *Garb*, charged with the *Motto of the Order*. See Nos. 286, 289.

In Plates LVIII., and LIX., I have placed before students of Heraldry the entire series of the Royal Shields of England, with the sole exception of that modification of No. 543, which would be charged with the *Electoral Bonnet of Hanover* instead of an Imperial Crown.

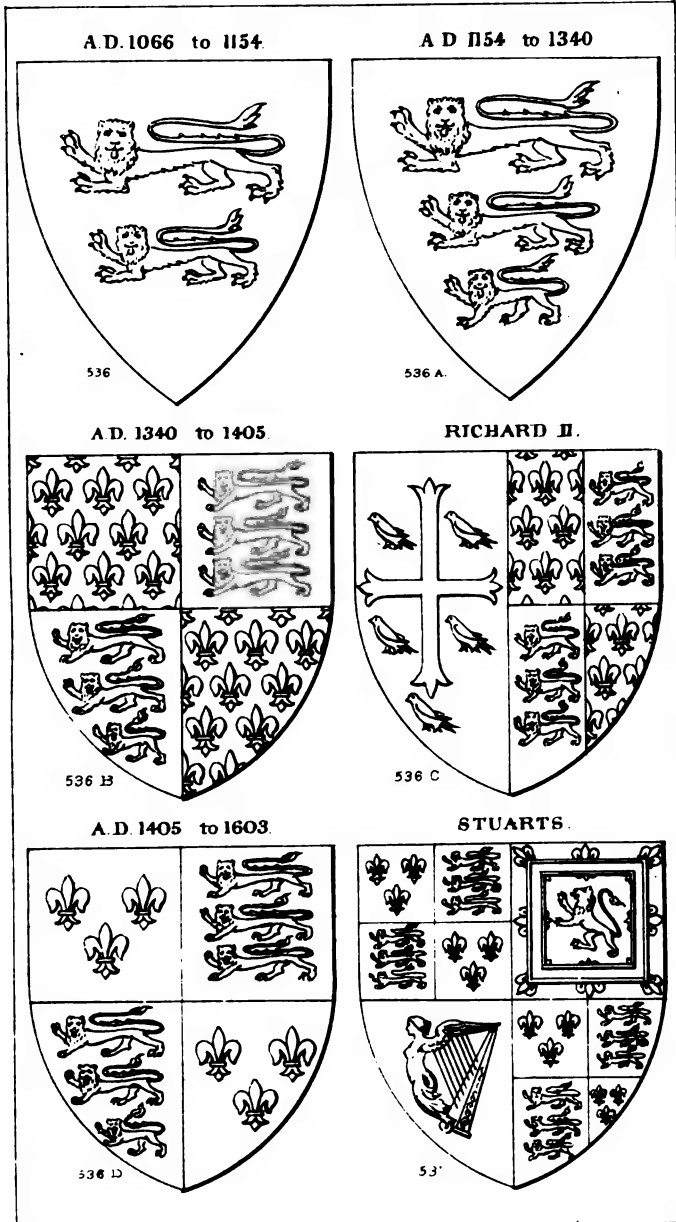
SECTION II.

THE ROYAL BANNERS OF ENGLAND.

The ROYAL BANNERS of ENGLAND have always borne the same blazonry as the Royal Shields. The earliest blazon of a Royal Banner of which I am aware, appears in the Roll of Caerlaverock, A.D. 1300. The Chronicler styles the animals "*Leopards*," and not *Lions*, (see p. 57); and he uses the descriptive epithet "*courant*" instead of *passant*. The Royal Banner of EDWARD I. the Chronicler of Caerlaverock describes after this characteristic

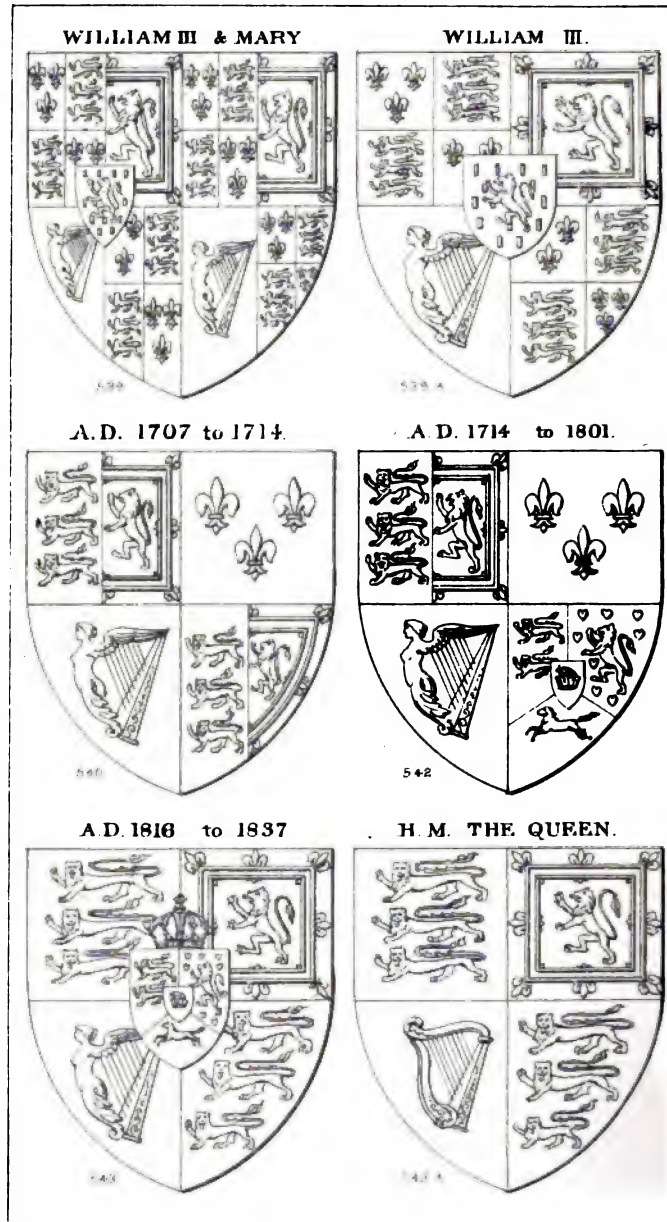
THE ROYAL ARMS OF ENGLAND.

CHAPTER XIX



THE ROYAL ARMS OF ENGLAND.

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manner: "On his Banner were three Leopards, courant, of fine gold, set on red; fierce were they, haughty and cruel, thus placed to signify that, like them, the King is dreadful to his enemies. For his bite is slight to none who inflame his anger; and yet, towards such as seek his friendship or submit to his power, his kindness is soon rekindled."

EDWARD III. on his *Standards* placed his quartered shield at their head, and powdered them with *Fleurs de lys* and *Lions*, as in No. 312, Pl. XXIX. Drawings of many curious examples of both these Banners and Standards are preserved amongst the collections at the Heralds' College; see p. 290). Several of the Sovereigns, in addition to the Banner of their Royal Arms, used other Banners and Standards charged with their *Badges*. It is to be observed that the Royal Banners of Arms charged their insignia upon their *entire field*, without any accessories, until the time of the STUARTS, when the Arms were sometimes either associated with other Devices, or the Flag bore the *entire Royal Achievement* charged upon the centre of its field. Curious examples of Royal Standards thus emblazoned appear in the pictures, now at Hampton Court, representing the embarkation of CHARLES II., in 1660, and of WILLIAM III., in 1688. More recently the Royal Banner has always displayed the Arms of England, after the early habit, blazoned over its entire field, and without any accessory. See Chap. XVIII.

SECTION III.

ROYAL SUPPORTERS.

With the Blazonry of the Royal Shield itself, the SUPPORTERS, which appear on either side of it, as if discharging sentry duty, are habitually associated by the students of historical Heraldry.

Supporters are said to have been introduced by EDWARD III.; the fact, however, is doubtful. The Supporters that have been

BADGES: HENRY II. *The Broom, showing the leaves and seed-pods of the plant: an Escarbuncle: a Sword: and an Olive-branch.*

RICHARD I. *A Star issuing from a Crescent, No. 544, Pl. XLVII: a Star and Crescent separately: a mailed Arm, the hand grasping a broken lance: a Sun on two Anchors, with the motto, "Christo Duce."*

JOHN and HENRY III. *A Star issuing from a Crescent, No. 544, Pl. XLVII.*

EDWARD I. *A Rose or, stalked ppr.*

EDWARD II. *A Castle of CASTILE.*

EDWARD III. *Rays descending from a Cloud: the Stock or Stump of a Tree, couped: a Falcon: a Griffin: an Ostrich Feather: a Fleur de lys: a Sword.*

RICHARD II. *An Ostrich Feather: the Sun behind a Cloud: the Sun in splendour: a white Hart lodged, (from his mother, JOAN of Kent, see No. 525): the Stump of a Tree: a white Falcon. (Examples on his Effigy, and at Westminster Hall.)*

HENRY IV. *The Monogram SS: a Crescent: a Fox's Tail: a Stock or Stump of a Tree: an Ermine or Gennet: a crowned Eagle: a crowned Panther: an Ostrich Feather: an Eagle displayed: a Columbine Flower: the Lancastrian red Rose, and the white Swan of the DE BOHUNS.*

HENRY V. *An Ostrich Feather: a chained Antelope: a chained Swan: a Fire-Beacon.* These Badges are sometimes grouped together, as in the Monumental Chantry of the King at Westminster.

HENRY VI. *A chained Antelope: a spotted Panther: and two Ostrich Feathers in saltire.*

He first assumed as a regular MOTTO the ancient royal war cry of England, *Dieu et mon Droit.*

EDWARD IV. *A black Bull, (Clarence): a black Dragon, (Ulster): a white Wolf and a white Lion, (Mortimer): a white Hart: a Falcon and Fetter-lock: the Sun in splendour: a white Rose with Rays.*

RICHARD III. *A White Rose : the Sun in splendor : a White Boar : and a Falcon with a Virgin's Face, holding a White Rose.*

HENRY VII. *A Portcullis : a White Greyhound courant : a Red Dragon, (Cadwallader) : a Dun Cow, (Warwick) : a Hawthorn Bush royally crowned, with Cypher, H.R., No. 545, Pl. XLVII. : a Rose of York and Lancaster, No. 248, Pl. XIII. : and a crowned Fleur-de-lys.*

HENRY VIII. *A Portcullis : a Fleur-de-lys : a Rose of York and Lancaster : a White Cock : a White Greyhound courant.*

CATHERINE OF ARRAGON had for Badges the *Pomegranate, the Rose, and the Sheaf of Arrows*; (See the Monument of Prince ARTHUR TUDOR, at Worcester). ANNE BOLEYN had a *Falcon crowned and holding a Sceptre*; JANE SEYMOUR had a *Phoenix rising from a Castle, between Tudor Roses*; and KATHERINE PARR had a *Maiden's Head crowned, rising from a large Tudor Rose.*

EDWARD VI. *The Sun in splendor, and the Tudor Rose.*

MARY. *A Pomegranate : a Pomegranate and Rose conjoined : the Tudor Rose impaling a Sheaf of Arrows, ensigned with a Crown, and surrounded by Rays.* She sometimes used as a Motto the words, "*Veritas Temporis Filia.*"

ELIZABETH. *The Crowned Falcon with a Sceptre* (of her mother), and the *Tudor Rose*, with the Motto, "*Rosa sine spina.*" In addition to the established Royal Motto, "*Dieu et mon Droit,*" she often used as her own Motto, "*Semper Eadem.*"

JAMES I. *The Thistle, and the Rose and Thistle dimidiated and crowned*, No. 546, Pl. XLVII., with the Motto, "*Beati Pacifici.*"

CHARLES I., CHARLES II., and JAMES II. The same Badges as JAMES I., without his Motto.

ANNE. *A Rose-branch and a Thistle growing from one stalk, and crowned*; on the Great Seal of the year 1707.

From this time personal Badges ceased to be adopted; but the *Rose, Thistle, and Shamrock*, all of them imperially crowned, as the Badges of England, Scotland, and Ireland, and the Motto, "*Dieu et mon Droit,*" have permanently taken their becoming

parts in blazoning the Royal Achievement of England. The *Red Dragon* also, with his wings elevated, and passant upon a mount vert, is still the Royal Badge for the Principality of Wales.

SECTION V.

THE ARMS OF ROYAL CONSORTS.

With the Royal Arms of the Reigning Sovereigns of England, the student of Historical Heraldry will frequently desire to associate those that were borne by the *Consorts of these Sovereigns*. They constantly occur in connection with those records of English History, of which Heraldry is at once the Chronicler and Illustrator.

1. MATILDA of *Flanders* : *Gyronnée or and az., an inescutcheon gu.*
2. MATILDA of *Scotland* : *Scotland* : No. 103, Pl. V.
3. ADELAIS of *Louvain* : *Or, a Lion ramp. az., langued gu.*
4. MATILDA of *Bologne* : *Or, three torteaux.*
5. ELEANOR of *Aquitaine and Guyenne* : *Gu., a Lion passant guardant or.*
6. BERENGARIA of *Navarre* : *Az., a Cross arg., afterwards superseded by Navarre Modern* : See "*Arms of Navarre*" in Chap. XXXII.
7. ISABEL of *Angoulême* : *Lozengy, or and gu.*
8. ALIANORE of *Provence* : *Or, four Pallets gu.* ; No. 7, Pl. I.
9. ALIANORE of *Castile* : *Quarterly, Castile and Leon* ; that is, 1 and 4, *gu., a Castle triple-towered or* : 2 and 3, *arg., a Lion ramp. gu.*, No. 135, Pl. 1. She also bore *Ponthieu*, in right of her mother, and this shield on her monument at Westminster alternates with *England* and *Castile and Leon*. *Ponthieu* is, *or, three Bendlets az., within a Bordure gu.*, No. 547, Pl. XLVII. On her seal, her Effigy stands between a Castle surmounting a Lion on her Dexter side, and on her Sinister side a Lion surmounting a Castle ; the reverse has a shield of *England* suspended by its guige from a Tree.

10. MARGARET of *France*: *France Ancient dimidiated by England*, No. 322, Pl. XVIII.; also a shield of *England* upon a seal, the field of which is *semée de lys*, No. 332 A, Pl. LXXX.

11. ISABELLE of *France*: *France Ancient dimidiating Navarre*, (in right of her mother): See NAVARRE in Chap. XXXII. She bore England on one shield, and France with Navarre on another; see No. 335 A, and p. 152.

12. PHILIPPA of *Hainault*: *Quarterly*, 1 and 4, *or*, a *Lion rampt. sa.*, for FLANDERS; 2 and 3, *or*, a *Lion rampt. gu.*, for HOLLAND: (See p. 159.) She bore these, her paternal arms, *quartered* with *England only*: No. 337, p. 159. Her arms were also impaled by *England* and by *France and England quarterly*.

13. ANNE of *Bohemia*: *Quarterly*; 1 and 4, *Germany, arg.*, an *Eagle displayed, with two heads, sa.*; 2 and 3, *Bohemia, gu.*, a *Lion rampant, queue fourchée, arg.*, crowned *or*. She impaled these arms with the shield of RICHARD II., upon which the arms of the CONFESSOR were marshalled per pale with *France and England*; consequently the complete shield would be blazoned *tiercée in pale, &c.*; No. 349, Pl. XXIII.

14. ISABEL of *France*: *France Modern: impaled*, A.D. 1397, by RICHARD II.; No. 350. This Impalement may be considered to have first suggested to HENRY IV. the change in his own arms from *France Ancient* to *France Modern*.

15. JOANNE of *Navarre*: *Quarterly*; 1 and 4, *Eureux, az.*, three *fleurs de lys or*; over all, a *Bendlet, compony arg. and gu.*; 2 and 3, *Navarre*; see NAVARRE in Chap. XXXII. *Impaled* by HENRY IV.: See monument at Canterbury, and Chap. XXII.

16. CATHERINE of *France*: *France Modern. Impaled* by HENRY V.

17. MARGARET of *Anjou*: *Quarterly of six*:—

1. HUNGARY: *Barry of eight arg. and gu.*
2. NAPLES: *France Ancient, with Label of three gu.*
3. JERUSALEM: *Arg.*, a *Cross potent* between four plain *Crosses or*.
4. ANJOU: *France Ancient, within a Bordure gu.*

5. DE BARRE: *Az., two Barbels haurient addorsed and crusilly fuchée or, all within a Bordure gu.*

6. LORRAINE: *Or, on a bend gu., three Eaglets displayed arg.*
Impaled by HENRY VI.: No. 352, Pl. XXIII.

18. ELIZABETH WIDVILLE, or WOODVILLE: *Quarterly of six:—*

1. LUXEMBOURG: *Arg., a Lion rampt. double tailed gu., crowned or; for PETER, Count de LUXEMBOURG, her maternal grandfather.*

2. DE BAUX: *Quarterly; 1 and 4, gu., an Etoile of 16 rays arg.; 2 and 3, az.; semée de lys or; for her grandmother, MARGARET, daughter of FRANCIS DE BAUX, Duc d'ANDRÉE.*

3. CYPRUS: *Barry of ten arg. and az., over all a Lion rampt. gu.*

4. URSINS: *Gu., three Bendlets arg.; a Chief per fesse of the second and or, charged with a Rose of the first: for her great-grandmother, SUSAN, daughter of the Count des URSINS.*

5. ST. PAUL: *Gu., three Pallets variée; on a Chief or a Label of five points, az.*

6. WIDVILLE: *Arg., a Fesse and a Canton conjoined gu.*
Impaled by EDWARD IV.

19. ANNE NEVILLE: *Gu., a Saltire arg.; differenced with a Label of three points compony of the second and az.*

Impaled by RICHARD III.

In the "Warwick Roll" she quarters, *Beauchamp, Montagu, and Monthermer with Neville.*

20. ELIZABETH of York: *Quarterly; 1 and 4, ULSTER, Or, a Cross gu.; 2 and 3, MORTIMER.*

Impaled by HENRY VII. Emblazoned on the Monuments of the Countess of Richmond, and of HENRY VII. and ELIZABETH of York, Westminster Abbey, No. 351, Pl. XXIII.

21. CATHERINE of Arragon: *Quarterly; 1 and 4, Grand Quarters, CASTILE and LEON, quarterly; 2 and 3, Grand Quarters, ARRAGON, Or, four Pallets gu., impaling SICILY, per Saltire, 1 and 4, ARRAGON, 2 and 3, arg., Eagle displayed sa., beaked and membered gu. In the Base Point, the Badge of GRENADA, arg., a Pomegranate slipped ppr.*

The *Supporters* of Queen CATHERINE of Arragon were a *Lion* and an *Eagle*.

Impaled by HENRY VIII.

22. The Arms of Queen ANNE BOLEYN are the first which exemplify the usage, introduced by HENRY VIII., of granting to his Consorts "Augmentations" to their paternal arms. It is a striking illustration of the degenerate condition of Heraldry under the second Tudor Sovereign.

ANNE BOLEYN : *Quarterly of six* :—

Augmentation	{	1. LANCASTER.
		2. ENGOULESME, or NAPLES.
		3. GUYENNE.

4. *Quarterly*, 1 and 4; or, a *Chief indented az.*, for BUTLER; 2 and 3, *arg.*, *Lion rampt. sa.*, *crowned gu.*, for ROCHFORD.

5. BROTHERTON.

6. WARRENNE.

Impaled by HENRY VIII. (See the choir-screen of King's College Chapel, Cambridge.)

Supporters : a *Leopard*, and a *male Griffin*.

23. JANE SEYMOUR : *Quarterly of six* :—

1. *Or*, on a *Pile gu.*, between six *Fleurs de lys az.*, three *Lions of England*. An Augmentation.

2. SEYMOUR.

3. BEAUCHAMP of *Hache* : *Vairée*.

4. STURMY, or ESTURMI : *Arg.*, three *demi-Lions rampt. gu.*

5. MAC WILLIAMS : *Per bend arg. and gu.*, three *Roses*, *bendwise*, *counterchanged*.

6. COKER : *Arg.*, on a *Bend gu.*, three *Leopard's Heads or*.

Impaled by HENRY VIII., and blazoned frequently at Windsor and Hampton Court.

Supporters : A *Lion* and a *Unicorn*.

24. ANNE of *Cleves* : *Gu.*, an *Inescutcheon arg.*, over all, an *Escarbuncle of eight rays or*.

Impaled by HENRY VIII.

25. CATHERINE HOWARD: *Quarterly* :—

1. *Az., three Fleurs de lys, in pale, or, between two Flanches erm., each charged with a Rose gu.*
2. BROTHERTON.
3. HOWARD *Modern*.
4. *Az., two Lions of England; the Verge of the Escutcheon charged with four half Fleurs de lys or.*

1 and 4 are Augmentations.

Impaled by HENRY VIII.

26. CATHERINE PARR: *Quarterly of six* :—

1. *Arg., on a Pile gu., between six Roses of the 2nd, three other Roses of the 1st. (Augmentation.)*
2. *Arg., two Bars az., within a Bordure engrailed sa.*
3. ROSS of Kendall: *Or, three Water-bougets sa.*
4. MARMION: *Vairée, a fesse gu.*
5. FITZ HUGH: *Az., three Chevrons, interlaced in base; a Chief or.*
6. GREEN: *Vert, three Harts at gaze or.*

Impaled by HENRY VIII.

27. PHILIP, King of Spain. *The same arms as those of CATHERINE of Arragon. (See 21.) Impaling* the arms of MARY.

28. ANNE of Denmark. The arms borne by ANNE, daughter of FREDERICK II., King of Denmark and Norway, are a complicated example of the elaboration of details held in such high esteem amongst the continental Heralds of comparatively recent times. These arms may be described as follows: *A Cross gu., surmounted of another arg.* In the Dexter Canton, *or, semée of hearts ppr., three lions pass. guard. in pale az., crowned or*, for DENMARK; in the sinister canton, *gu., a lion rampt., crowned gr, holding in his paws a battle-axe arg.*, for NORWAY; in the dexter base quarter, *az., three crowns ppr.*, for SWEDEN; and in the sinister base quarter, *or, ten hearts, 4, 3, 2, and 1, gu., in chief a lion pass. guard. az.*, for JUTLAND. In the base of the shield, beneath the Cross, the ancient ensign of the VANDALS, *gu., a wyvern, its tail nowed and wings expanded or.* Upon the centre of the Cross an escutcheon

of pretence, charged with Quarterly, 1. *Or, two lions pass. guard. az.*, for SLESWICK; 2. *Gu.*, an inescutcheon, having a nail in every point thereof, in triangle, between as many holly-leaves, all ppr., for HOLSTEIN; 3. *Gu.*, a swan arg., beaked sa., gorged with a coronet ppr., for STORMERK; and 4. *Az.*, a chevalier, armed at all points, brandishing his sword, his helm plumed, his charger arg., the trappings or, for DITZMERS. Over the whole, on an inescutcheon, or, two bars gu., for OLDENBURGH, impaling for DALMENHURST, az., a cross patée fitchée or.

Borne on a separate shield, and marshalled with the Royal shield of JAMES I.

This shield, with some modification of its marshalling, (see Section 7 of this Chapter), is already well known and honoured in England, through the auspicious and happy alliance between our own PRINCE OF WALES, and the PRINCESS ALEXANDRA of Denmark.

29. HENRIETTA MARIA of *France*: *France Modern*. This shield was sometimes borne impaled by ST. GEORGE.

Impaled by CHARLES I. A very fine example of this impaled shield is carved above one of the archways in the inner quadrangle of St. John's College, Oxford.

30. CATHERINE of *Braganza*: *Arg.*, on each of five escutcheons, in cross, az., as many plates, in saltire, the whole within a bordure gu., charged with eight castles or, for PORTUGAL.

Impaled by CHARLES II.

31. MARY D'ESTE, of *Modena*: *Quarterly*:—1 and 4, ESTE, arg., an eagle displayed sa., crowned or; 2 and 3, FERRARA, az. three fleurs de lys or, within a bordure counterindented or and gu.

Impaled by JAMES II.

32. PRINCE GEORGE of *Denmark*: The same as 28.

33. The arms of the unhappy Consort of GEORGE I. do not appear ever to have been exhibited in England. As she was her husband's cousin, her arms were probably the same as those which he himself bore before his accession to the English crown.

34. CAROLINE WILHELMINA of *Brandenburgh Anspach*: The arms of his Consort, impaled by GEORGE II., are quarterly of fifteen pieces; the following blazon from German authorities differs in several particulars from that given, from a contemporary print, by Mr. WILLEMENT in his most excellent work on "*Regal Heraldry*:"—

Quarterly of fifteen:—1. MAGDEBURG, *per fesse gu. and arg., each bordered*: 2. PRUSSIA: 3. STETTIN, *az., a griffin segreant gu., crowned or*: 4. POMERANIA, *arg., a griffin segreant gu.*: 5. WENDEN, *arg., a griffin segreant bendy gu. and vert*: 6. CASSUBEN, *or, a griffin segreant sa.*: 7 and 9, CROSSEN, *arg., an eagle disp. sa.*: 8. HALBERSTADT, *per pale arg. and gu., bordered*: 10. NUREMBERG, *or, a lion ramp. sa., crowned, within a bordure componée arg. and gu.*: 11. MINDEN, *gu., two keys in saltire arg.*: 12. HOHENZOLLERN, *quarterly arg. and sa., bordered*: 13. HALBERSTADT, *per pale arg. and gu.*: 14. STARGARD, *per fesse gu. and or*: 15. *Gu., for right of Regalia*: and, over all, on an inescutcheon, BRANDENBURGH, *arg., an eagle disp. gu.*
Impaled by GEORGE II.

35. CHARLOTTE of *Mecklenburgh Strelitz*: *Quarterly of 6*:—1. MECKLENBURGH, *or, a buffalo's head cabossed sa., armed arg., through the nostrils an annulet of the last, ducally crowned gu., the attire passing through the crown*: 2. WENDEN, *az., a griffin segreant or*: 3. SCHWERIN Principality, *per fesse az. and vert, in chief a griffin segreant or, the base bordered round the entire field arg.*: 4. RATZBURGH, *gu., a cross coupé arg., ducally crowned or*: 5. SCHWERIN County, *gu., an arm embowed, in armour to the wrist, issuing from clouds on the sin. side, and holding between the finger and thumb a gem ring, all ppr., round the arm a riband tied az.*: 6. ROSTOCK, *or, a buffalo's head in profile sa., armed arg., ducally crowned gu., over all an escutcheon of pretence, per fesse, gu. and or, for STARGARD.*

Impaled by GEORGE III.

36. CAROLINE, daughter of CHARLES FREDERICK WILLIAM, Duke of BRUNSWICK, K.G. The following blazon of the arms of BRUNSWICK is from the German authorities, SPENER, LIEBMACHER

and TRIERS: in the 3rd, 5th, 7th, and 9th quarters, this Shield thus blazoned differs from the Shield of the Duke, which is displayed upon his Garter-Plate at Windsor. *Quarterly of 12*:—

1. LUNENBURGH, *or, semée of hearts gu., a lion rampt. az.*: 2. BRUNSWICK, *gu., two lions pass, guard. in pale or*: 3. EBERSTEIN, *arg., a lion rampt. az., crowned gu.*: 4. HOMBERG, *gu., within a bordure componée arg. and az., a lion rampt. or*: 5. DIEPHOLD, *az., a lion rampt. arg., crowned or*: 6. LAUTERBERGH, *gu., a lion rampt. or*: 7. HOJA and BRUCKHAUSEN, *Quarterly, 1 and 4, or, two bear's paws coupéd and addorsed in pale sa.*; 2 and 3, *gyronny of eight arg. and az., a chief barry of four gu. and of the first*: 8. DIEPHOLD, *az., an eagle disp. arg., (or, very commonly, arg., an eagle disp. az.)*: 9. HOHNSTEIN, *or, two bars gu., a chief chequée arg. and gu.*: 10. REGENSTEIN, *arg., a stag's attire gu.* 11. CLETTENBERG, *arg., a stag tripping sa.*: 12. BLANCKENBERG, *arg., a stag's attire sa.*: the stag's attires in the 10th and 12th quarters are so disposed as to follow the contour of the escutcheon, and therefore they are either *in fesse* or *in bend*, as the case may be.

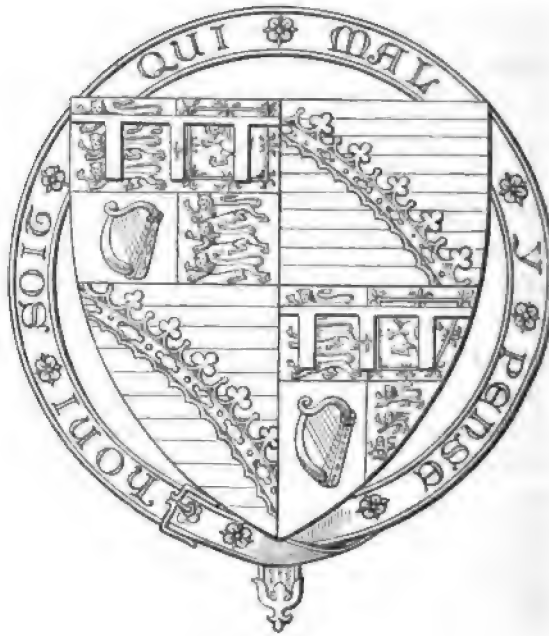
Impaled by GEORGE IV.

37. ADELAIDE of *Saxe Meinengen*. *Quarterly of 9*:—1. THURINGIA, *az., a lion rampt. barry of eight arg. and gu., crowned or*: 2. CLEVES, *gu., an escarbuncle of eight rays or, the rays issuing from an inescutcheon arg.*: 3. JULIERS, *or, a lion rampt. sa., crowned gu.*: 4. MEISSEN, *or, a lion rampt. sa., crowned gu.*: 5. SAXONY: 6. BERG, *arg., a lion rampt. gu. crowned or*: 7. WESTPHALIA, *arg. an eagle displayed gu., crowned or*: 8. LANDESBERG, *or, two pales az.*: 9. THURINGIA PFALZ, *sa., an eagle displayed or*: 10. ORLAMUNDE, *or, a lion rampt. sa., crowned gu.*: 11. EISENBERG, *arg., three bars az.*: 12. PLEISSEN, *az., a lion rampt. or*: 13. ALTENBERG, *arg., a rose gu., seeded and barbed ppr.*: 14. *Gu., for right of Regalia*: 15. BREHNA, or ENGERN, *arg., three boterols (scabbard-tags) gu.*: 16. MARCK, *or, a fesse chequée arg. and gu.*: 17. ANHALT, *gu., a column in pale arg., crowned or, the pedestal of the last*: 18. HENNEBERGH, *or, on a mound*

vert a cock sa., crested and wattled gu. : 19. RAVENSBERGH, *arg., three chevronels gu.*

Impaled by WILLIAM IV.

38. His late Royal Highness, ALBERT, the PRINCE CONSORT, bore the Arms of SAXONY, quarterly, with the ROYAL ARMS OF ENGLAND differenced with his own Label—a *Label of three points arg., charged on the central point with a cross gu*; (See p. 167). It is customary in England to blazon the foliated bend of SAXONY, as a *bend treflée vert*, or as a *bend archée coronetée*, or a *coronet extended in bend*; this very beautiful Charge, however, which admits of rich and varied ornamentation, is a *Chaplet* or *Wreath*



No. 353.—Shield of Arms of H.R.H. the late PRINCE CONSORT.

of Rue, and on the Continent it is blazoned a *Crancelin*, from the German *Kranzlein*, 'a small garland.' The ancient Arms of SAXONY were *barry of ten or and sa.* : as an Augmentation to these

Arms, when he conferred the Dukedom of SAXONY upon BERNHARD, Count of ASCANIA, the Emperor BARBAROSSA took off the Crown of Rue which he wore upon his head, and threw it obliquely across the shield of the newly-created Duke. (See *Notes and Queries*, 3rd Series, No. 130, p. 522.)

The Shield of His late Royal Highness, No. 353, is encircled with the Garter of the Order, and ensigned with his own Coronet (No. 623); it is also supported by *the Lion and Unicorn Supporters of England, both of them differenced with the same Label as the Arms, and the Lion crowned with the Prince's own Coronet*; the Crest is *the Crest of England, but the Lion is differenced with the same Label and ensigned with the same Coronet*; the Achievement may be further augmented with the insignia of the various Orders of which the Prince was a Knight. The *Motto* is, TREU UND FEST, No. 353.

SECTION VI.

THE IMPERIAL CROWN, AND THE CORONETS OF THE PRINCES AND PRINCESSES OF THE PRESENT ROYAL FAMILY.

The Emblem and Ensign of Sovereignty, the IMPERIAL CROWN of Great Britain, has undergone several very decided changes in its form and enrichments, all of which come under the direct cognizance of the historical Herald. Many original authorities exist, which in this matter naturally illustrate and corroborate each other's contribution to heraldic History. These authorities are the Great Seals, the Coinage, Monumental Effigies, and miscellaneous Illuminations, Paintings, and Sculptures.

The earliest form of the Crown worn by the English Kings after the Conquest, (which appears from various Illuminations closely to resemble the Crowns of the Anglo-Saxon Princes), is exemplified in the effigies of HENRY II., and his Queen ALIENORE; of RICHARD I., and ISABELLA of Angoulême, at Fontevraud; of BERENGARIA, at l'Espen, near Mans, and of John, at Worcester. This Crown is a richly jewelled Circlet of gold, heightened with

what may be entitled heraldic Strawberry Leaves. These sculptured Crowns are all much mutilated, but still they plainly declare their original character. The Crowns of RICHARD and BERENGARIA have four large leaves only. Those of HENRY, ALIANORE, and ISABELLA have four smaller leaves alternating with the four larger ones. The Crown of JOHN has also eight leaves, alternating large and small, and in form they are almost true trefoils. Of this group of examples, the most perfect are the Crowns of RICHARD I. and BERENGARIA, Nos. 548, 549, Pl. XLII.

The Effigies of HENRY III. and ALIANORE of Castile have Crowns of trefoil-leaves of two sizes, a slightly raised point intervening between each pair of the leaves. These Crowns doubtless were once enriched with real or imitative jewels and other adornments, which now leave no other traces of their former existence than the small holes for attaching them to the Crowns themselves; No. 198, p. 61.

The Coins of EDWARD I. show that his Crown was similar in character to those of his Consort and his Father.

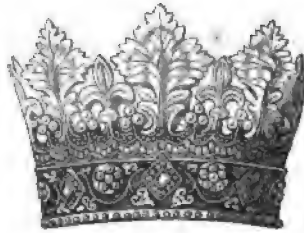
The Effigy of EDWARD II., at Gloucester, still retains, almost uninjured, its sculptured enrichments. The Crown is formed of four large, and four small Strawberry Leaves, rising with graceful curves from the jewelled Circlet, and having eight small flowers alternating with the leaves; No 550.

The Crown appears to have remained the same as that which I have last described, until the accession of the first Lancastrian Sovereign, HENRY IV. The elaborately sculptured Effigies of this Prince and of his Queen, JOANNA, at Canterbury, wear magnificent Crowns, No. 551. Both have the same general character, the Crown of the Queen being distinguished by its smaller size and more delicate workmanship. In each, the jewelled Circlet is heightened by eight Strawberry Leaves, and as many Fleurs de lys, the whole alternating with sixteen small groups of pearls, three in each. These sculptured images of

that "golden care," which was the one aim of HENRY of Lancaster, may be supposed to be faithful representations of the splendid "Harry Crown," broken up and employed as security



No. 550.—Crown, EDWARD II.



No. 551.—Crown, HENRY IV.

for the loan required by HENRY V., when about to embark on his expedition to France. RYMER records that the costly fragments were redeemed in the eight and ninth years of HENRY VI.

The next change in the Crown of England is one which completely alters its general aspect. This new feature consists in *arching over* the enriched Circlet with jewelled Bands of gold, and surmounting the enclosed Diadem with a *Mound and Cross*. The enrichments of the Circlet itself at the same time are so far changed, that *Crosses patées* occupy the positions before filled by the Strawberry Leaves, and *Roses*, or *Fleurs de lys* appear instead of the small clusters of Pearls. The arched Crown at first has the arches elevated almost to a point; after a while, the arches are somewhat depressed at their intersection; then this depression is considerably increased; and at length, in the Crown of HER MAJESTY, QUEEN VICTORIA, the arches, which bend over almost at right angles, are flattened above at the intersection where the mound rests upon them. At first, also, the arches recede inwards from their spring from the Circlet; then they slightly project beyond the Circlet; and now they rise almost vertically. The arches, in the first instance, are numerous, but in the Great Seal of RICHARD III. there are

four arches only. Their number in the Crown that ensigns the Hawthorn Bush Badge of HENRY VII., is six, No. 545, Pl. XLVII.; but by HENRY VIII. they are reduced to four. The Crown remained without any change during the Reigns of EDWARD VI., MARY, and ELIZABETH; except that in the Great Seal of ELIZABETH she appears wearing a small Diadem having eight arches. The Crown of the STUART Sovereigns, JAMES I. and CHARLES I., has eight arches. On the Great Seals of CHARLES II., JAMES II., and ANNE, the Crown has four arches; and that number has since remained unchanged.

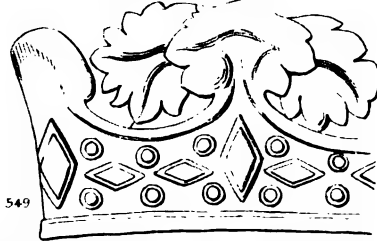
The arched Crown was introduced by HENRY V., probably when a simpler emblem of Royalty was constructed on the breaking up of the more costly and precious Crown of his Father. It will be understood that until the close of the Reign of EDWARD IV., arched and unarched Crowns are both represented in sculpture, illuminations, and other works. The arched Crown, the arches having an ogee curvature, appears for the first time upon the Great Seal of EDWARD VI., and we learn from illuminations that a Crown similar to his own was worn by his Queen.

The arches of the Crown always spring from behind the crosses patées that heighten the cirelet. The crosses on the Great Seal of HENRY VIII. appear to be only four in number; but the Tudor Crown generally is represented with eight crosses and as many fleurs de lys. Upon the monument of the Countess of RICHMOND, the mother of HENRY VII., there are seven shields and one lozenge of arms; of the former, three are ensigned with large crowns heightened with eight crosses, as many fleurs de lys, and sixteen small roses, and the crowns are arched with two depressed arches which support a mound and cross patée; three more of these shields have similar crowns without the arches; and one shield and the lozenge are without crowns, No. 557, Chap. XXIII. At the head and feet of the monument of HENRY VII. there are crowns of four arches splendidly en-

CROWNS.

CHAPTER X'X

BERENGARIA.



HENRY V.



HENRY VIII.



EDWARD IV.



HENRY VI.



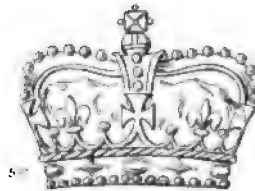
HENRY VIII.



EDWARD IV.



CHARLES II.



CHARLES I.



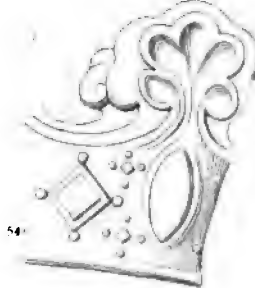
BERENGARIA.



RICHARD I.



RICHARD I.



riched. The Crown of James I., represented on his Great Seal, retains eight crosses and eight fleurs de lys, without any roses; and CHARLES II. reduces both crosses and fleurs de lys to four, the same number as the arches. The velvet cap, worn within the Crown, appears for the first time upon the Great Seal of HENRY VIII.

The successive changes in the CROWN OF ENGLAND are exemplified in No. 552, Pl. XLII., HENRY V., from Westminster Abbey; No. 553, HENRY VI.; No. 554, EDWARD IV., and No. 555, from the Great Seal of the same king; No. 556, Chap. XXII., HENRY VII., from King's College Chapel, Cambridge; it will be observed that the Royal Motto in this splendid Crown is charged upon the circlet of the diadem; No. 557, Chap. XXIII., Crown from the monument of MARGARET, Countess of Richmond, in Westminster; No. 558, Pl. XLII., HENRY VIII.; at Norwich on a building, a shield of HENRY VIII. is ensigned with a Crown of the simple form shown in No. 558 A; Nos. 559, and 560, Pl. XLII., CHARLES I., and CHARLES II., both from their Great Seals. Thus the Crown is brought to assume the character shown in No. 562, which has four crosses patées, and



No. 562.—The Imperial Crown.

four fleurs de lys, set alternately on the circlet, and four pearl-studded arches which rise from within the crosses, and carry at their intersection the Mound and Cross. The arches in this

example are depressed, and their sweep projects somewhat beyond the circlet.

The Crown of HER MAJESTY'S immediate predecessors, No. 562, has already become historical, having been superseded by the new State Crown, No. 624, made for the Coronation of the QUEEN, and in use on those occasions of high state ceremonial which require the presence of this emblem of Royal Dignity. This Crown differs from No. 562 rather in enrichment than in its



No. 624.—The State Crown of HER MAJESTY THE QUEEN.

arrangement. There is, indeed, a decided difference in the contour of the arches, which rise almost perpendicularly from within the crosses patées, and are somewhat elevated (instead of being depressed) at their intersection. The Crown is completely covered with diamonds, and is also richly studded with various other costly gems. The arches assume the form of wreaths of the rose, thistle, and shamrock formed of brilliants. The cap is of purple velvet, lined with ermine.

The *Heraldic Crown* which enjoys the Royal favour, differs from both No. 562, and the State Crown, No. 624, and inclines to the type of an earlier time ; this Heraldic Crown of our Most

GRACIOUS SOVEREIGN is represented in No. 334, page 332, ensigning the Royal Shield of Arms.

The Coronet of H.R.H., ALBERT, the late PRINCE CONSORT, differs from the Imperial Crown in having eight instead of four arches; these arches rise from strawberry leaves and are curved. The details of the enrichments are also peculiar: No. 562 A.



No. 562 A.—Coronet of the late PRINCE CONSORT.

The Coronet of H.R.H., ALBERT EDWARD, PRINCE OF WALES, has two arches only, which rise from a jewelled circlet, heightened as the Imperial Crown. The arches are surmounted by a mound and cross. The cap is of crimson velvet: No. 563.



No. 563.—Coronet of H.R.H., the PRINCE OF WALES.

The PRINCE OF WALES also bears, as the ensign of that Principality, a jewelled circlet heightened with four crosses patées and as many fleurs de lys, which encloses a plume of three ostrich feathers rising above the circlet itself. Below, on a ribbon, the motto, "*Ich Dien*." No. 235 A, Pl. XV. See also pages 256 and 328, and Chap. XXIV., Sect 1.

The *Coronets* of the other PRINCES, the Sons of the QUEEN, and of the PRINCESSES, the Daughters of Her Majesty, have the circlet heightened with four crosses patées, and four fleurs de lys. The cap, of crimson velvet, is lined with ermine, and is surmounted by a golden tassel; No. 564, Pl. XLI.

The *Coronets* of the PRINCES and PRINCESSES, the Grandsons and Granddaughters of the QUEEN, differ from those of their Royal Uncles and Aunts, only in having the circlet heightened with two crosses patées, as many strawberry leaves, and four fleurs de lys; No. 565.

The Coronets of the Royal *Cousins* of the QUEEN have the circlet heightened with crosses patées and strawberry leaves only; No. 566, Pl. XLI.

SECTION VII.

ARMS OF THEIR ROYAL HIGHNESSES, THE PRINCE AND PRINCESS OF WALES, AND OF THE OTHER MEMBERS OF THE ROYAL FAMILY.

I. ARMS OF T.R.H., THE PRINCE AND PRINCESS OF WALES.

1. H.R.H., ALBERT EDWARD, K.G., K.S.I., THE PRINCE OF WALES, is also DUKE OF CORNWALL and of ROTHSAY, Earl of CHESTER, of DUBLIN, and of CARRICK, BARON RENFREW and LORD of the ISLES; also, in right of his lamented Father, the Prince is DUKE of SAXONY. The Armorial Insignia of His Royal Highness, accordingly, assume a threefold division, and they are blazoned with an aggroupment which exemplifies three distinct yet united orders of Marshalling. The happy alliance formed by the PRINCE OF WALES with the Princess ALEXANDRA of DENMARK, now PRINCESS OF WALES, adds a fourth to these three orders of Marshalling.

The Arms usually borne by the PRINCE OF WALES are thus blazoned:—*The Royal Arms of England, differenced with the Label of the Heir Apparent—a Label of three points arg. ; over all, Saxony: Supporters,—The Lion and Unicorn of England, differenced with the*

Label and ensigned with the Coronet of the Prince ; Crest,—The Crest of England, but the Lion differenced and crowned as the dexter Supporter : in association with the Crest, above the Arms, is placed the Feather Badge of the Prince ; Motto,—Ich Dien : the shield is encircled with the Garter of the Order, and ensigned with the Prince's own Coronet.

The early usage of Heraldry would require that the *dexter Supporter and the Crest* should be *ensigned with the Imperial Crown, while differenced with the Label of the Heir Apparent*. It also appears to be at variance with both the spirit and the practical usage of the true Historical Heraldry of England, that the Arms of SAXONY, the paternal and hereditary Insignia of his Royal Father, should be marshalled upon an escutcheon of pretence with the shield of the Prince of Wales, when that Shield does not display the Ensigns of the Prince's Dignities of the second order. The Arms of the PRINCE OF WALES as *Heir Apparent* have a distinct individuality of their own, with which nothing, except the Arms of the Royal Consort of the Prince, ought to be directly associated. It would, however, be both strictly correct and much to be desired that the Prince should bear a Second Shield, charged in the first grand quarter with his own quartered Arms duly differenced as Heir Apparent, and having in the other grand quarters the Arms of all the other Dignities enjoyed by His Royal Highness marshalled in becoming order. Or, what on the whole would seem to be still more desirable, the Prince might bear upon a single shield, (with a quartered inescutcheon itself charged with a Shield of pretence,) all his armorial insignia duly marshalled in conformity with their historical significance.

The Arms of the Second Order borne by the PRINCE OF WALES are these:—

1. CORNWALL:—*sa., ten bezants, four, three, two, and one.*
2. ROTHSAY:—*Scotland, differenced with a label of three points arg.*
3. CHESTER:—*az., three garbs or.*

4. DUBLIN :—*Ireland, differenced with a label of three points arg.*

5. LORD OF THE ISLES :—*arg., on waves of the sea ppr, a lymphad sa.*

6. For the feudal Earldom of CARRICK, and Barony of RENFREW, ancient dignities of the Heir Apparent to the Scottish Crown,—*or, a chevron gu.*

7. To this group I add the Arms of the PRINCIPALITY OF WALES,—*quarterly, 1 and 4, gu., a lion pass. guard. or ; 2 and 3, or, a lion pass. guard. gu., No, 697, Pl. LX.*

The Arms of the Prince's DUKEDOM OF SAXE COBURG GOTHA constitute a distinct Order in themselves : see p. 314.

In No. 720, Pl. LIII., I have marshalled the Arms of the PRINCE, the three Orders of the Arms being displayed upon a single Shield, with an Inescutcheon bearing a Shield of Pretence. This shield—that is, the *primary* shield in this composition—bears the Arms of the Prince as Heir Apparent : these are the Royal Arms of the reigning Sovereign differenced with a silver label,—as the Royal Arms for the time being, thus differenced, have been always borne by the Heirs Apparent of England, the PRINCES OF WALES, since the time of the BLACK PRINCE. Upon the *Secondary* Shield—the Inescutcheon in No. 720—are marshalled all the armorial Insignia of the second order borne by the PRINCE OF WALES, including the *Arms of the Principality*, to which in deference to their rank I have yielded the first quarter : thus this Inescutcheon bears, 1. *Wales* ; 2. *Cornwall* ; 3. *Rothsay* ; 4. *Chester* ; 5. *Carrick* ; 6. *The Isles* ; 7. *Dublin*. The *third* Shield, marshalled in pretence over all, is charged with *Sazony*, the foreign Dukedom of the PRINCE OF WALES.

It is a very singular circumstance that the *Arms of the Principality of Wales* should heretofore have been omitted, as if by universal consent, from the *Quartered Shield of the Prince of Wales*. The ancient Arms of *Wales* are not marshalled upon the ROYAL SHIELD with *England*, *Scotland*, and *Ireland* ; but, I presume, *Wales* is held to be included within the realm of *England*, and

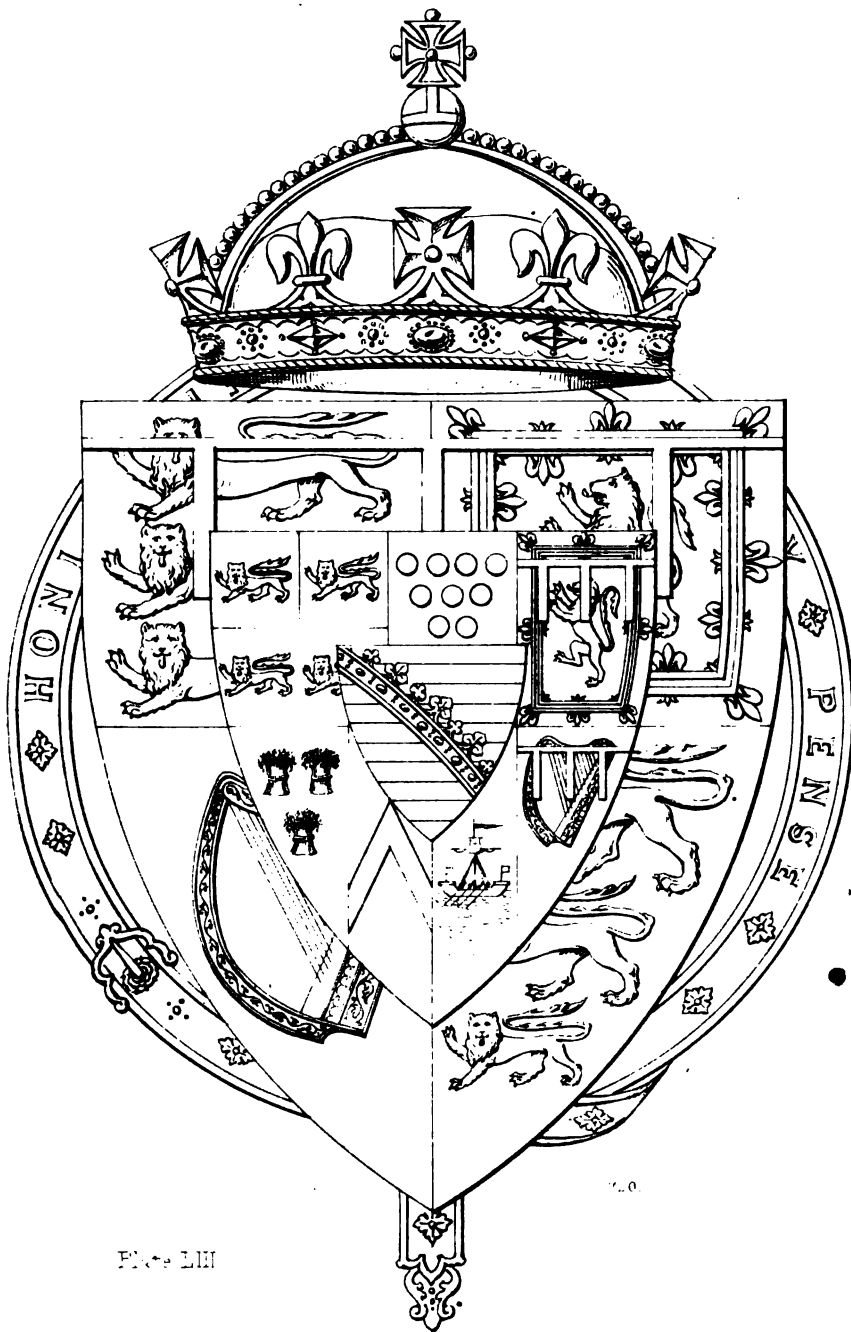


PLATE LIII

ARMS OF H. R. H. THE PRINCE OF WALES K. G.
DUKE OF SAXONY OF CORNWALL, & OF RUTHSAY;
EARL OF CHESTER, OF CARRICK, & OF DUBLIN;
BARON RENFREW, LORD OF THE ISLE. &c. &c. &c.

ARMS OF THE IIND DIGNITIES OF THE PRINCE OF WALES,
AND OF THE PRINCIPALITY OF WALES.

CHAPTER XIX & XX.

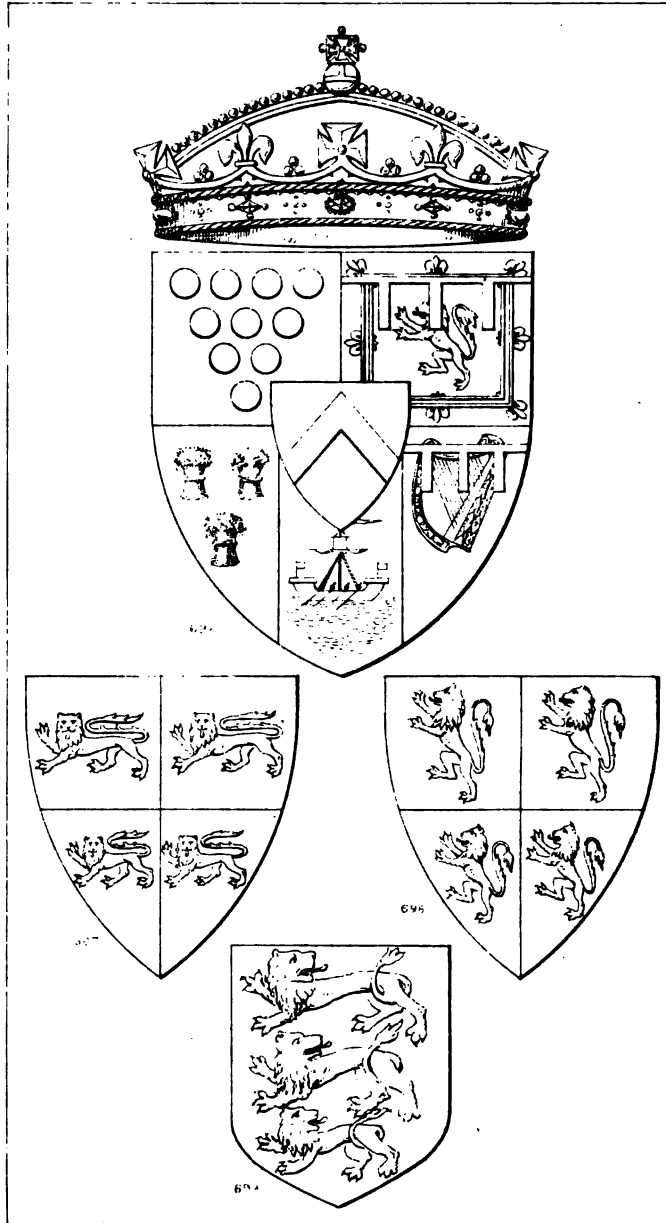


Plate LX

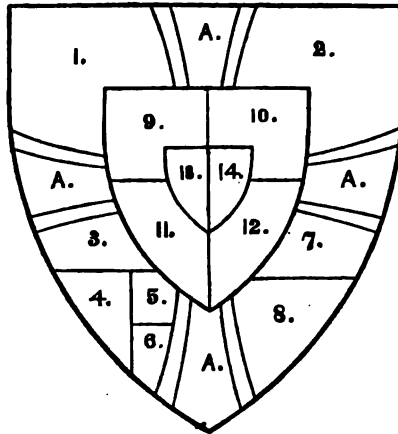
therefore it is considered to be represented heraldically by the *Lions of England*. Accordingly, when he differences the Royal Shield with his own silver label, the PRINCE OF WALES would bear the Arms of Wales as PRINCE—precisely as his ROYAL MOTHER bears the Arms of Wales expressed with those of England, as the SOVEREIGN, in Her own Royal Arms. At the same time, it appears altogether to be desired that the distinct *Arms of the Principality of Wales* should be marshalled in the first quarter of the Quartered Arms of the PRINCE OF WALES. Upon the basement of the monument of Queen ELIZABETH, as I have shown, (Chap. XXIII.) are four Shields of Arms; one of this group is WALES; the three other Shields of the group are IRELAND, CORNWALL, and CHESTER: thus the Arms of the Principality have a recognized place with the separate Shields of Cornwall and Chester and also of Ireland. The Arms which I have just blazoned for the *Principality of Wales*, No. 697, Pl. LX., are taken from an Achievement of Queen ELIZABETH which is engraved in “Regal Heraldry:” I am bound, however, to add that OWEN GLENDWYR, as Prince of Wales, A.D. 1404, blazons the Lions on his Secretum as *rampant*, No. 698, Pl. LX., (see also *Archæologia*, xxv., 619, and xxix., 407.) As Princes of Wales also, EDW. PLANTAGENET, son of EDWARD IV., and ARTHUR TUDOR, son of HENRY VII., bore separately for the Principality, *arg.*, *three lions coward in pale gu.*, No. 699, Pl. LX.: this coat is said sometimes to have been assigned specifically to *North Wales*, while the Arms of *South Wales* would be No. 698.

2. H.R.H., ALEXANDRA, PRINCESS OF WALES, as Daughter of the KING OF DENMARK, bears *the Royal Arms of Denmark without any Difference*.

The Arms of *Denmark proper* are, *or*, *semée of human hearts gu.*, *three lions pass. guard. in pale az.*, *crowned gold*: but the Shield of the PRINCESS, after the manner of Continental Heraldry, is one of many Quarterings; and it is very remarkable that this Shield, when blazoned with all its various Bearings, in its Marshalling

exhibits precisely the same order of arrangement as distinguishes the Shield, No. 720, Pl. LIII., of the PRINCE OF WALES himself.

The Quartered Shield of the PRINCESS OF WALES will be readily understood by the aid of the annexed diagram, No. 687. Several of these quarterings have been blazoned in Section 5 of this Chapter.



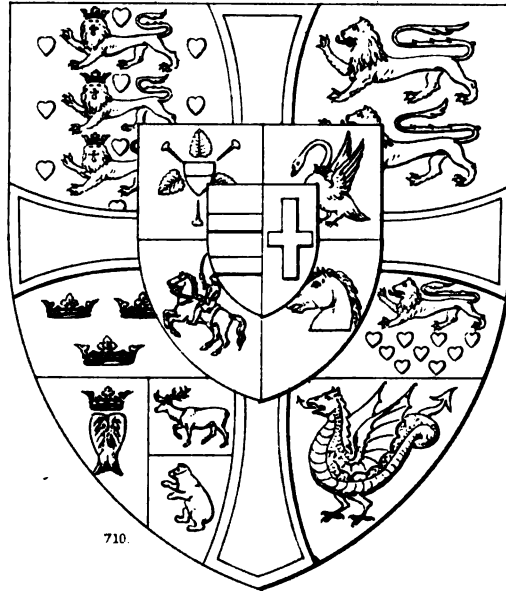
No. 687.

Diagram, No. 687 :—A, A, A, A, the *white Cross of DENMARK upon red* : 1. DENMARK : 2. SCHLESWIG : 3. SWEDEN MODERN : 4. ICELAND, *gu., a stockfish arg., crowned or*, (See *Heraldry of Fish*, p. 174) : *huck?* 5. FAROE ISLANDS, *az., a cock passant arg.* : 6. GREENLAND, *az., a polar bear rampt. arg.* : 7. JUTLAND : 8. ENSIGN of the VANDALS. On the *secondary* Shield, or Inescutcheon,—9. HOLSTEIN : 10. STORMERK : 11. DIETMARSCHE (DITZMERS) : 12. LANENBURG, *gu., a horse's head couped arg.* On the *third* Shield, in pretence over all,—13. OLDENBURG : 14. DELMENHURST. These Arms are blazoned in Plate LXXV., No. 710. The two shields in this Plate show, (No. 709) the quartered shield of Denmark from a Garter-Plate of the year 1581, and (No. 710) the quartered shield of the Denmark of to-day ; thus the changes which have taken place in the course of nearly three centuries are evident at a glance. These

ROYAL ARMS OF DENMARK.

CHAPTER XIX, SECTIONS 5 & 7, & CHAPTER XXXII

ARMS NOW BORNE BY THE PRINCESS OF WALES.



710

ARMS BORNE BY FREDERICK II, K.G. KING OF DENMARK.

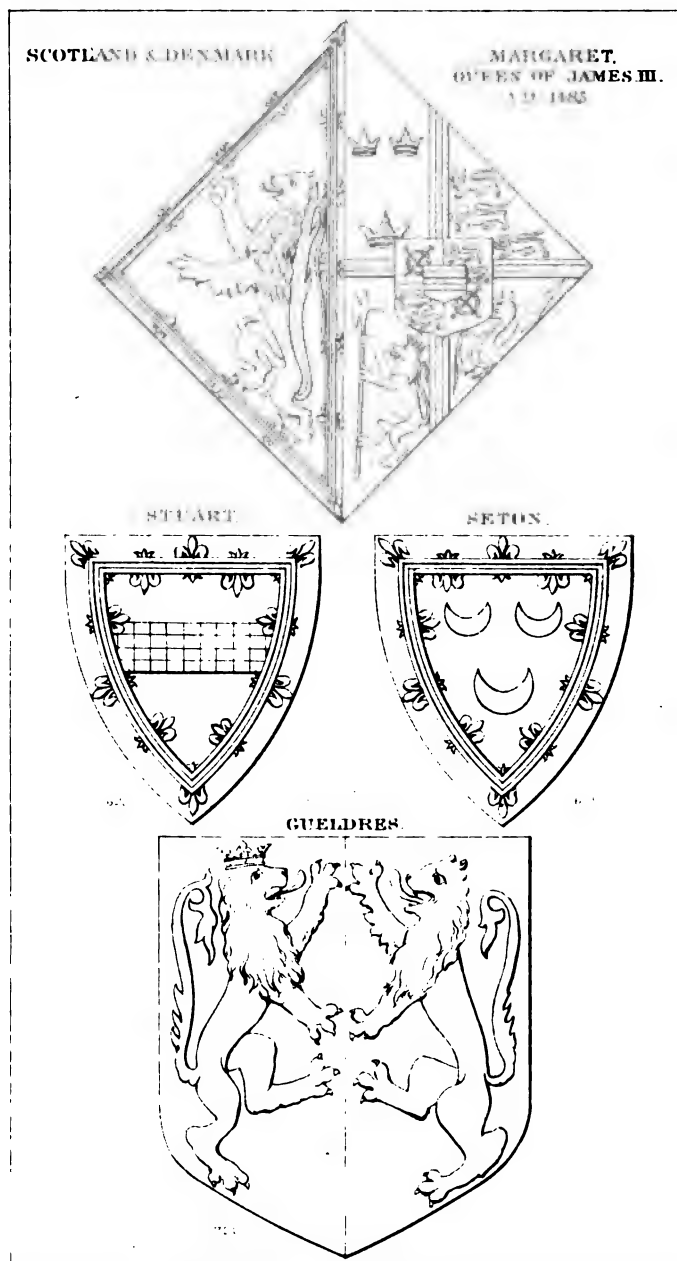


709

From the Garter Plate at Windsor

IMPALED LOZENGE & SHIELDS OF ARMS.

CHAPTERS LXXIX, LXXXII & LXXXIII



two shields may also be compared with the blazon of the Arms of Prince GEORGE of DENMARK in page 311. It would seem that still further changes in the shield that is so closely allied with his own, may now be expected by our PRINCE OF WALES. A century before the Garter-Plate of FREDERICK II. was fixed at Windsor, the Arms of Denmark appear under different conditions of aggroupment impaled with *Scotland* upon the Lozenge of Arms of MARGARET, daughter of CHRISTIERN I., the Queen of JAMES III. of Scotland, who was killed A.D. 1488; No. 719, Pl. LII. This Lozenge, which is blazoned in a highly interesting contemporary painting now in the Palace of Holyrood, containing the portraits of King JAMES and Queen MARGARET with various other personages, bears *Scotland*, the tressure not dimidiated, impaling *Denmark* marshalled as follows—the field divided into four quarters by the *Cross of Dannebrog*; in the first quarter, *Scandinavia* or *Sweden*; in the second, *Denmark proper*; in the third, *Norway Ancient*; the Slavonic Dragon of the *Vandals* being in the fourth quarter. The Escutcheon of pretence bears, 1 and 4, on a field gules a device which appears to have been mistaken by the painter for the arms of *Holstein*; and 2 and 3, *Schleswig*; over all, on a second Inescutcheon, *Oldenburgh* alone.

3. No. 568 represents the Arms of *Denmark proper* impaled by the Arms of the PRINCE OF WALES without his secondary Inescutcheon, but charged in pretence with *Saxony*: this impaled shield, ensigned with the *Coronet*, *Badge*, and *Crest* of the PRINCE, and at its base having his *Motto*, may be accepted as the popular form of representing the united Arms of their Royal Highnesses.

The early and long sustained usage of impaling the Arms of a married Prince and Princess has been set aside by high authority in marshalling the Arms of the present PRINCE and PRINCESS OF WALES. The authorized arrangement is such as this:—The Shield of the Prince, as it is blazoned at the commencement of this Section, encircled with the Garter of the Order, to the

Dexter of the composition ; to the Sinister the quartered Shield of the Princess encircled by a Garland ; these two Shields supported by the Supporters of the Prince, ensigned by his Coronet, his Crest, and his Badge, and with his Motto in base. The Impaled Shield, No. 568, marshalled in exact accordance with early principles and early practical usage also, appears in every respect to be preferable to the present system of two distinct Shields.

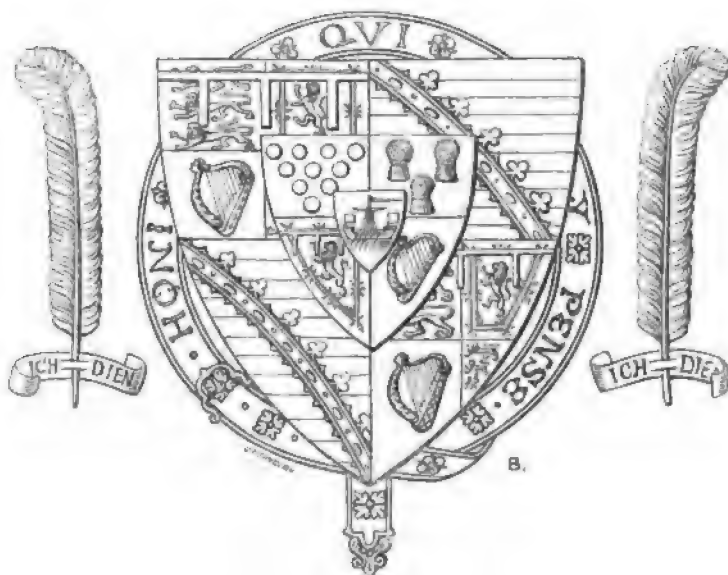


No. 568.

The Garter-Plate of Prince WILLIAM, the son of Queen ANNE and Prince GEORGE of Denmark, marshals in pretence a *Shield of Denmark proper only*, without any quarterings : and, accordingly, this Garter-Plate, as far as it may be accepted as an authority, sanctions the presence of the Shield of Denmark as I have marshalled it, without the other quarterings borne on his Royal Shield by the KING of DENMARK himself ; it must be admitted, at

the same time, that this Garter-Plate in like manner affords a precedent for charging *Saxony* in pretence upon the Arms of the Prince, as in No. 568.

4. To the great interest naturally felt in the armorial insignia of the PRINCE and PRINCESS OF WALES, I am indebted for many valuable and gratifying communications having reference to the Arms of their Royal Highnesses; but I am not able to adduce any example of a Shield of the Prince of Wales, marshalled by



No. 718.—Design for Marshalling the Arms of the PRINCE OF WALES, K.G.

authority with all its quarterings. My own quartered Shields, I need scarcely add, are merely suggestions—suggestions, however, based upon early precedent, and aspiring to be faithful expressions of Historical Heraldry. In order more fully to exemplify to Students of Heraldry the suggestive as well as the directly historical character of the Armorial Ensigns of the PRINCE OF WALES, I now add one or two other compositions as heraldic studies. No. 718 marshals the Arms of the Prince of Wales

differenced with his own Label *quarterly with Saxony*. That is, it represents the Prince as the Eldest Son and Heir of the Queen and of the late Prince Consort. In this Shield, *Saxony* appears alone in the 2nd and 3rd quarters, because the differenced Arms borne by the late Prince Consort in the 1st and 4th quarters of his own Shield may claim to have been in a peculiar sense personal to himself alone. The Escutcheon of Pretence in No. 718 quarters *Cornwall*, *Chester*, *Rothsay*, and *Dublin* (the label improperly omitted) only, and it bears the feudal Shield of the Isles in pretence. Again, in No. 696, Pl. LX., the Shield, which is quarterly of five, bears *Cornwall*, *Rothsay*, the two Dukedoms, in chief; *Chester*, *the Isles*, and *Dublin*, the three Coats in base, being marshalled in their order of heraldic seniority; *Carrick*, as the Shield of a feudal Earldom, is in pretence. In this composition, which is merely a study for marshalling the British and Irish Arms of the Prince of Wales, *Saxony* is not introduced.

In Plate LIII., the Shield which corresponds with the No. 696 of Plate LX. appears in its proper position, in pretence upon the *Royal Shield* duly differenced with the silver Label of the PRINCE OF WALES. The Shield of Pretence in No. 720, Pl. LIII., differs from No. 696, only in these three respects: it bears *Wales* in the first quarter; it marshals *Carrick* in the fifth quarter; and it displays *Saxony* over all upon a second Inescutcheon.

The Arms of *Carrick* I have given upon official authority, as being, *gu.*, a *chevron or*. The BRUCES, Earls of CARRICK, before their family attained to the Royal Dignity, bore, *arg.*, a *saltire and a chief az.*, (Roll HENRY III.); and Mr. SETON (pp. 191, 195), with a reference to LAING's Catalogue (Nos. 164 and 783), gives the Seals of DUNCAN, Earl of CARRICK, A.D. 1180, charged with a *dragon*; and that of JOHN, Earl of CARRICK, A.D. 1380, afterwards ROBERT III., bearing *Scotland with a Label*. I observe that Mr. SETON, at the end of his Preface has a Shield of *Scotland* thus differenced with a *silver Label of three points*, impaling *Den-*

CORONETS AND CRESTS.

CHAPTERS XIV, XLV & XLIX

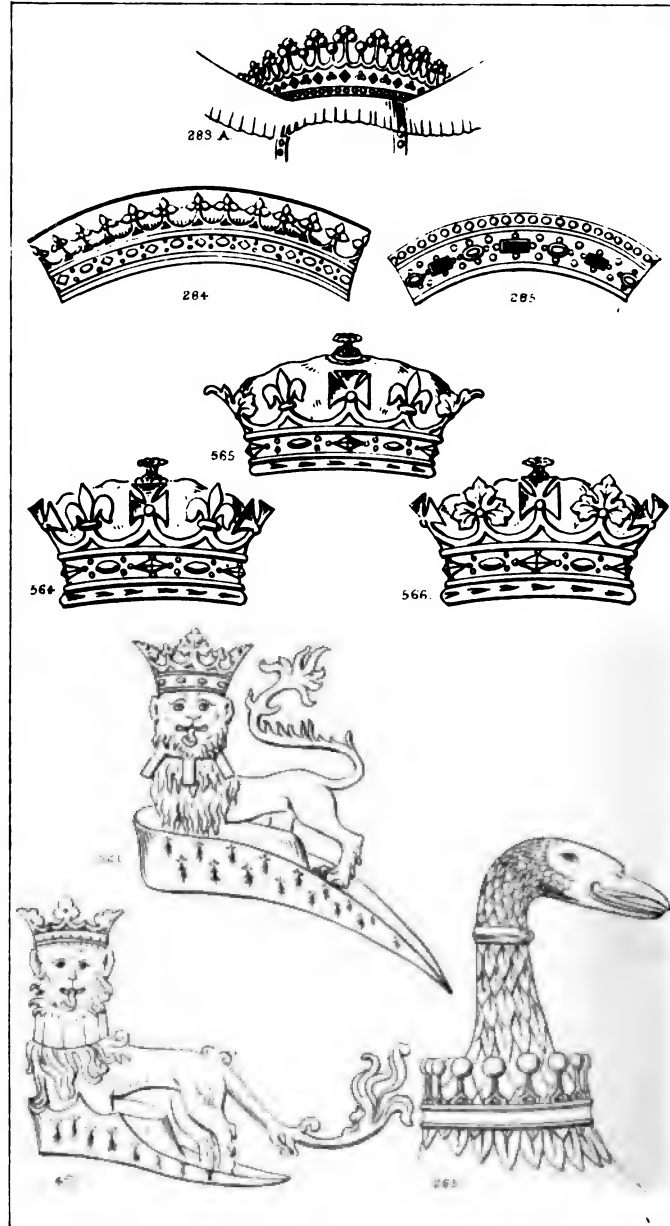


Plate XLII

mark proper alone, the whole being charged upon *the Plume* of the PRINCE OF WALES. A Scottish Herald might also marshal for the Prince a Shield quarterly of *Bothsay, Carrick, and the Isles*.

II. Their Royal Highnesses, the Princes ALFRED, ARTHUR, and LEOPOLD :—*the Royal Arms differenced with their own Labels*, Nos. 569, 570, 571, Pl. XXXVI.; *the Crest and Supporters being differenced in like manner, and the Shield ensigned with the Coronet*; No. 564, Pl. LXI.

Their Royal Highnesses, the PRINCESS ROYAL, and the Princesses ALICE, HELENA, LOUISA, and BEATRICE :—*the Royal Arms differenced with their own Labels*, and impaled by *Prussia and Hesse* for the PRINCESS ROYAL and the Princess ALICE; No. 572 and 573, Pl. XXXVI.; see also Chapter XXXII. *The Royal Arms upon Lozenges, differenced with their own Labels*, Nos. 574, 575, and 576, *and the Supporters differenced with the same Labels*, by the younger Princesses. Their Royal Highnesses all ensign their Arms with their own Coronet, No. 564, but they do not bear any Crest.

H.R.H., the DUKE OF CAMBRIDGE, K.G., differences the Royal Arms, Supporters, and Crest, with his own Label, No. 577, Pl. XXXVI.; and he ensigns his Shield with his own Coronet, No. 566, Pl. XLI. The Princess MARY of Cambridge charges the same Label upon her Lozenge of Arms.

SECTION VIII.

THE ROYAL ACHIEVEMENT OF ARMS OF HER MAJESTY THE QUEEN is composed of

The Royal SHIELD, bearing ENGLAND, SCOTLAND, and IRELAND, quarterly; the Shield being encircled with the Garter, charged with the Motto of the Order :

The SUPPORTERS, the *Lion and Unicorn* :

The HELM, with its MANTLING, ensigned with the CROWN, and thereon the CREST of ENGLAND, a *Lion statant guardant or, imperially crowned* :

The MOTTO being the words, DIEU ET MON DROIT, upon a ribbon beneath the shield, from which issue

The BADGES, the *Rose*, *Thistle*, and *Shamrock*, all of them engrafted on the same stem.

It would be strictly correct to add other BADGES, for ENGLAND, *a red and a white Rose*; for SCOTLAND, *a Thistle ppr.*; for IRELAND, *a Shamrock-leaf vert*, and *a Harp or, stringed arg.*; for WALES, *a Dragon, wings addorsed, gu., passant on a mount vert*.

All these Badges to be ensigned with the Imperial Crown.

Also, the CREST for SCOTLAND, *on an Imperial Crown, a Lion, sejant affronté gu., imperially crowned, holding in the dexter paw a sword, and in the sinister paw a sceptre, both erect and ppr.*; No. 567, Plate XLVI.: and

The CREST for IRELAND, *on a wreath or and az., a Castle triple-towered of the first, a Hart arg., attired or, springing from the gate*.

The Badges of the several Orders of Knighthood might also be introduced into this composition.



No. 334.—Her Most Gracious Majesty, VICTORIA, THE QUEEN.



No. 286.—Shield of EDWARD III., from his Monument in Westminster Abbey, the Garter being added. (See pp. 107 and 295.)

CHAPTER XX.

ORDERS OF KNIGHTHOOD, AND INSIGNIA AND AUGMENTATIONS OF HONOUR.

EARLY in the middle ages, the Insignia of knightly rank, worn alike by every member of the chivalry of those days, were the Knight's own Sword and Lance—the latter with its Pennon,—his Shield of Arms, and his golden Spurs. Then the Crusades led to the formation of the Orders of priestly soldiers, so well known as the HOSPITALLERS, or KNIGHTS OF ST. JOHN OF JERUSALEM, and the KNIGHTS' TEMPLARS. These Orders possessed distinctive Insignia peculiar to themselves.

1. The HOSPITALLERS, instituted about A.D. 1092, and introduced into England about the year 1100, wore over their armour a *black habit*, charged with a *silver cross of eight points*, No. 578, Pl. XXXV.; but between the years 1278 and 1289.

when engaged in military duties, they assumed a *red surcoat* bearing a *silver cross straight*.

2. The **TEMPLARS**, instituted A.D. 1118, were introduced into England during the reign of **STEPHEN**, about the year 1140. Their *habit* was *white*, with a *red cross of eight points*, the form of this cross being identical with the white cross of the **Hospitallers**, No. 578, Pl. XXXV. The Cross of the Templars was worn on the left shoulder. Their war-cry was "*Beau Seant !*" Their Banner, which bore the same name, was *per fesse sa. and arg.* It is represented in the Temple Church, London, as in No. 579. They also displayed above their formidable lance a second Banner of their own colours, *white, charged with the Cross of the Order*, No. 580. As Badges, the Templars bore the *Agnus Dei* ; and a device representing two knights mounted on a single horse, to denote the original poverty of the Order. The present Arms of the Barrister Templars of the Inner Temple, which are derived from the Badge last named, are, *az., a pegasus salient, winged arg.,* (some say *or*), the two horsemen of the early device having in later times been mistaken for *wings*. In the year 1309 the Knights Templars were suppressed, and, by a papal bull dated April 3, 1312, their Order was abolished. It is remarkable that amongst the numerous knightly effigies that are in existence, and of which many fine examples belong to the Templar era, not a single individual commemorates any brother of the chivalry of the Temple. It is highly probable that some now forgotten rule prohibited monumental commemoration amongst those priest-soldiers, or else their ill repute led to the complete destruction of every personal memorial of them. The idea that *crossed-legged* military effigies represent and commemorate Templars, though still retained by many persons who prefer fanciful theories to more sober facts, has long been proved to be without any foundation.

3. The peculiar form of Cross, entitled, from its resemblance to the Greek T, the *Tau Cross*, No. 57, Pl. III., appears worn as a knightly ensign upon a small number of monumental effigies. This is the symbol of an Order established on the Continent, and styled the ORDER OF ST. ANTHONY. At Ingham, in Norfolk, the curious effigies (now sadly mutilated) of Sir ROGER DE BOIS and his Lady, wear mantles charged with the Tau Cross within a circle, and having the word ANTHON in chief, No. 481, Pl. XXXIX.; the date is about 1360. In the sixteenth century, this same cross is occasionally found attached to a chain that is worn about the neck, as in the brass to HENRY STANLEY, A.D. 1528, at Hillingdon, Middlesex. The Tau Cross is borne by the family of DRURY between two mullets on a chief.

4. COLLARS, composed of various heraldic devices, and worn about the neck, were in use in the time of RICHARD II. These Collars, however, were not regarded as insignia of any Order of Knighthood, as that expression is now understood by ourselves, and as the Order of the Garter was understood at that period. They were decorations of honour, and they also very generally denoted political partizanship. The rival Houses of LANCASTER and YORK had their Collars, of which many characteristic examples yet remain. Private Collars were also worn, as a species of Badge, at the same period; they were charged with the personal devices of the wearers. Thus, in his Brass at Wootton-under-Edge, Gloucestershire, A.D. 1392, THOMAS, fourth Baron BERKELEY, wears, over his camail, a collar composed of *Mermaids*—a Badge of his House, which may possibly have been derived from the “Mermaids of the Sea” of the BLACK PRINCE, and so may indicate attachment to that illustrious personage; No. 225 A, p. 68.

5. The LANCASTRIAN COLLAR of SS is composed of a series of the letter S in gold, the letters being either linked together,

or set in close order upon a blue and white ribbon. The ends are always connected by two buckles and a trefoil-shaped link, from which a jewel depends. This Collar was worn by persons of both sexes, and of various ranks. It appears, amongst many others, in the sculptured effigies of Queen JOANNA, at Canterbury; of RALPH NEVILLE, Earl of WESTMORLAND, and his two Countesses, at Staindrop, Durham; of THOMAS and JOHN FITZ-ALAN, Earls of ARUNDEL, at Arundel; of ROBERT, Lord HUNGERFORD, at Salisbury Cathedral; of ROBERT DE MARMION, at Tanfield, Yorkshire; of Sir HUMPHREY STAFFORD, at Bromsgrove, Worcestershire; of Sir EDMUND and Lady DE THORPE, at Ashwell-Thorpe, Norfolk; and of Sir WILLIAM PHILLIP, K.G., styled Lord BARDOLF, and his Lady, at Hoveringham, Notts; also in the Brasses to Lord CAMOYS, K.G., at Trotton, Sussex; to Sir THOMAS and Lady MASSYNGEBERDE, at Gunby, Lincolnshire; and Sir WILLIAM and Lady BAGOT, at Baginton, Warwickshire. An early example of this Collar occurs in the Brass to Sir THOMAS BURTON, at Little Casterton, Rutland: it is certain, however, that this Brass is several years later than the date usually given to it—A.D. 1382, the fifth of RICHARD II. Another early example, in the sculptured effigy of JOHN GOWER, the poet, at St. Saviour's Church, Southwark, has the DE BOHUN Swan, the favourite Badge of HENRY of Bolingbroke, attached as a pendant to the Collar; No. 585 A, Pl. XLIII. The SS Collar of Queen JOANNA, No. 583, has been slightly injured, but it still very clearly shows the character of this decoration. The Collars of Lord HUNGERFORD, A.D. 1455, No. 582, and of Sir ROBERT DE MARMION, about A.D. 1400, No. 584, both of which have received some injuries, and that of Sir WILLIAM PHILLIP, (whose effigy is also decorated with the Garter of the Order), which is very perfect and of elaborate richness, No. 585, Pl. XLIII., are all eminently characteristic examples. The SS Collar was assumed by HENRY IV., probably many years before his accession, and by him it certainly was distinguished as a Lancastrian ensign.

LANCASTRIAN COLLARS OF SS
& INSIGNIA OF THE GARTER.

CHAPTERS XIV & XV

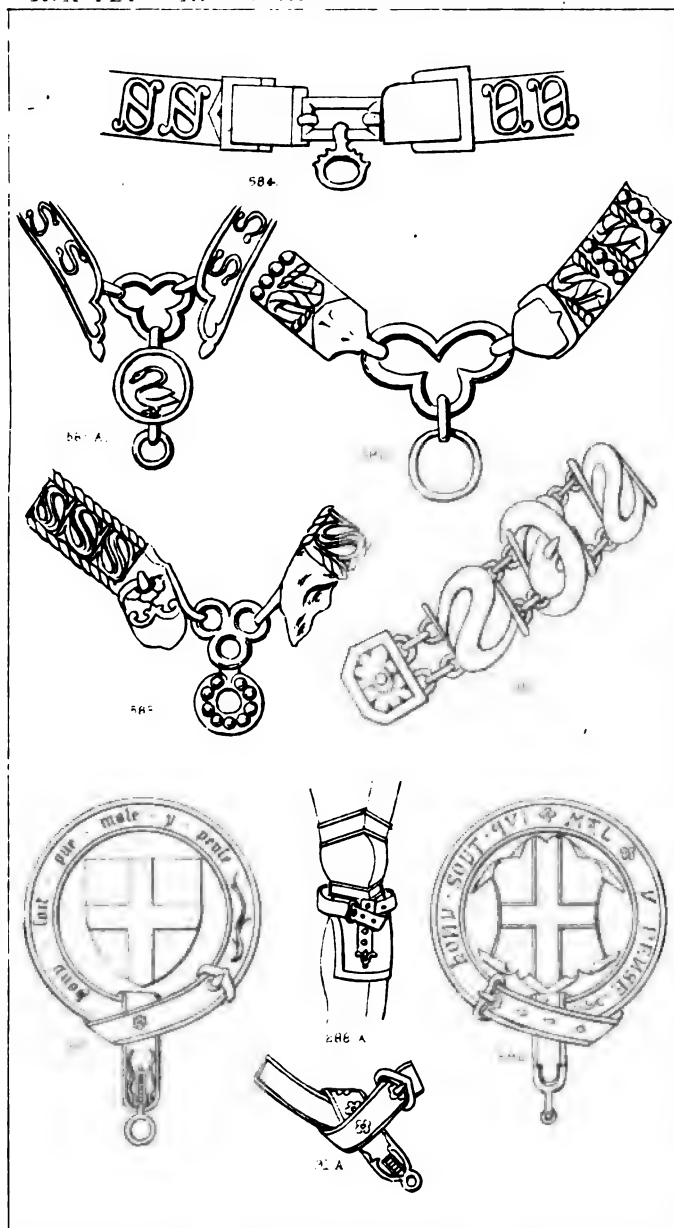


Plate XII

In the centre of the Canopy above his monument at Canterbury, the Shield of HENRY IV. is encircled with a Collar of SS, after the manner of the Garter of the Order. This shield bears *France Modern and England*, impaling *Navarre and Eureux*, No. 348, Pl. XXIII.; upon the Collar the S is repeated twenty-three times, and the customary trefoil clasp is charged with a small *Eagle displayed*, apparently a subsequent addition. The letters SS are richly ornamented and linked together. Two other larger Shields, one of *France and England*, and the other of *Navarre*, are also encircled with similar Collars of SS; and the field of the Canopy is *semée* of the same Collars, small and on ribbons, on a ground azure powdered with golden cinquefoils. *Eagles, Greyhounds and Gennets*, with the Mottoes SOVERAYNE and ATEMPERANCE, also take a prominent part in the heraldic decoration of this remarkable Canopy. The monument of CATHERINE SWYNFORDE, the third wife of JOHN of Ghent, mother of the BEAUFORTS, was originally adorned with shields of arms encircled by Collars of S. When I last examined the original in Lincoln Cathedral, the panels of the monument, which are deeply scored with the matrices of the lost Brasses, were standing reversed, so that the pendants of the Collars of S were in chief. In the church of St. Mary, at Bury St. Edmunds, the ceiling of the eastern compartment of the south aisle, once the Chantry of JOHN BARET, is richly painted and diapered with beautifully-drawn Collars of SS, each Collar enclosing the Monogram of this zealous Lancastrian, I.B.

The origin of the device itself still remains uncertain. It is generally supposed to have been intended to represent HENRY's favourite motto, *Soveraygne*, by repeating the initial letter of the word. Mr. JOHN GOUGH NICHOLS, however, has suggested the word *Seneschal*, (JOHN of Ghent was Seneschal, or High Steward of England), to be substituted for *Soveraygne*; and Mr. PLANCHÉ hints that the *Swan* Badge may have had something to do with the SS of the Collar. Possibly, after all, the repeti-

tion of the letter S may denote rather the initials of several words, than the initial of any single word, though I myself incline to the opinion that the S is the initial of *Soveraygne*.

HENRY VII., under whom the SS Collar had by no means altogether lost its Lancastrian character, introduced his Tudor Badge, the *Portcullis*, alternating with each S; and he further added either a Tudor Rose or a Portcullis, as a Pendant to the Collar thus modified. A good example occurs in the effigy of Sir JOHN CHEYNEY, K.G., A.D. 1489, in Salisbury Cathedral. At Coleshill, in the very perfect alabaster effigy of a knight, A.D. 1519, the Collar of SS has a *George* depending from it. Other late examples of this Collar occur at Elford in Staffordshire; the latest there appears upon the effigy of Sir WILLIAM SMYTHE, A.D. 1526; the pendant is a cross *patée*. A still later example, A.D. 1548, at Sefton, in Lancashire, is the Collar represented on the Brass to Sir WILLIAM MOLINEUX, who at Flodden "*duo armorum vexilla Scotis strenuè resistentibus sua manu cepit*." By HENRY VIII. the wearing the Collar SS was restricted to the degree of a Knight. This Collar with certain modifications, is still worn by the Heralds, by the Lord Mayor of London, and by the Lords Chief Justices, and some others of the Judges.

6. THE YORKIST COLLAR OF SUNS AND ROSES, significantly characteristic of the rival House of the PLANTAGENETS, has not left so many examples as there exist of the Collar of SS. In the chancel of Aston Church, near Birmingham, are two Effigies, both finely sculptured in alabaster, and resting within a yard or two of each other upon raised tombs. The figures are those of knights, and their armour is such as two brothers might have worn when EDWARD IV. fought his way to the throne. In life, these knights were certainly contemporaries; probably they were near neighbours, and possibly near kinsmen also: but that they were mortal enemies is clearly indicated by the circumstance that one wears the Collar of SS, while the

YORKIST COLLARS OF SUNS & ROSES
& INSIGNIA OF THE GARTER.

CHAPTERS XIV & XV

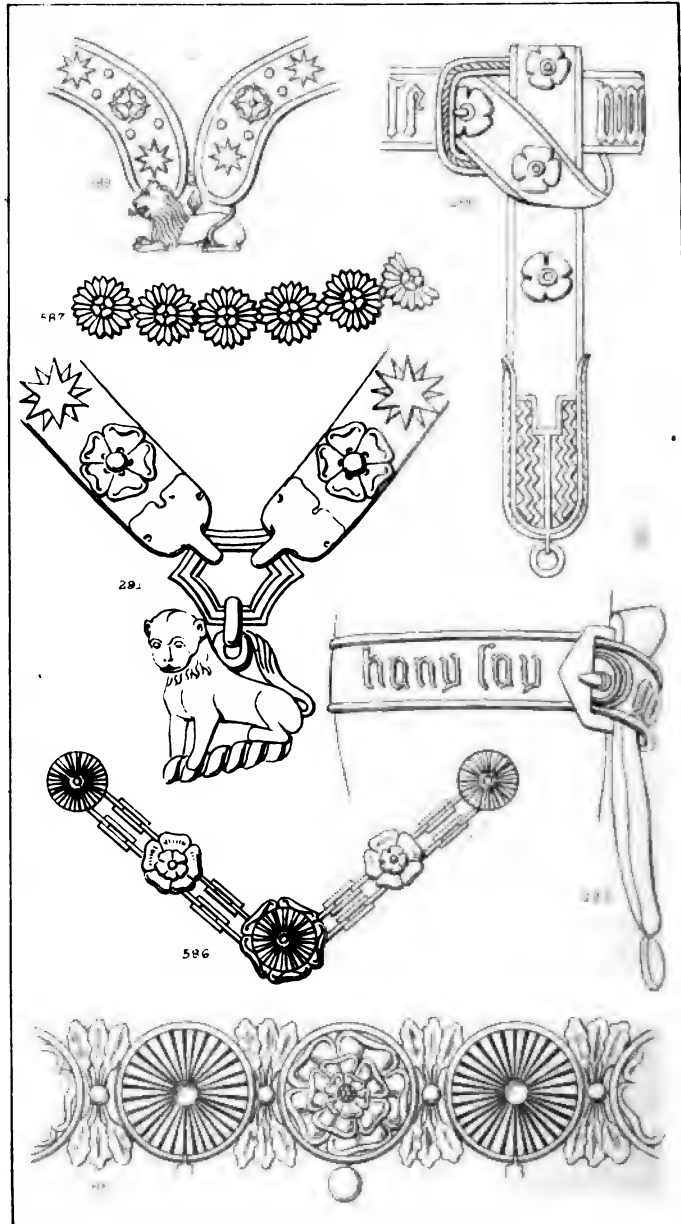


FIG. XLIV.

Collar of the other is charged with the Suns and Roses of York. Long have these

" Knights been dust,
And their good swords rust :"

their effigies, however, silently though they repose beneath the same consecrated roof that has sheltered them both for four centuries, have a tale of English History which they tell eloquently enough to every observant student of historical Heraldry.

The Yorkist Collar is formed of *suns and roses*, which are set, like the SS letters, upon a ribbon, or sometimes they are either linked together with chains, or placed in immediate contact. The *white lion Badge* is generally attached to the Collar, and forms a pendant from it. The Collar of the Yorkist Knight at Aston is represented in No. 586, Pl. XLIV. From amongst other examples in sculptured effigies I select for particular notice the Collars of Sir ROBERT HARCOURT, K.G., A.D. 1471, at Stanton Harcourt, Oxfordshire, No. 291; of one of the NEVILLES and his Lady—probably RALPH NEVILLE, second Earl of WESTMORLAND, who died in 1484, and one of his two Countesses, at Branspeth, Durham, No. 587; of the Countess of WILLIAM FITZ-ALAN, Earl of ARUNDEL, A.D. 1487, at Arundel, No. 588, Pl. XLIV.; and of Sir JOHN and Lady CROSBY, A.D. 1475, at Great St. Helen's Church, London. In the Collar of the Countess of ARUNDEL, the Suns and Roses are linked together with *clusters of oak-leaves*—a Badge of the Fitz-Alans. RALPH NEVILLE has his Collar formed of *Roses en Soleil*, with a *white bear*, the Badge of RICHARD III., as the pendant; and his Countess has both the suns and roses, with a pendent jewel. The Yorkist Collar is also introduced into the Brasses to HENRY BOURCHIER, K.G., Earl of ESSEX, and his Countess, A.D. 1483, at Little Easton, Essex, No. 589, Pl. XLIV.; to Sir ANTHONY GREY, at St. Alban's; and to ROGER DEL BOTHE, Esquire, A.D. 1467, at Sawley, in Derbyshire.

7. THE MOST NOBLE ORDER OF THE GARTER, the first, the most renowned, and the most honoured of the Orders of European Knighthood, was instituted by EDWARD III. about the year 1350. The exact occasion and period of its institution, and the actual circumstances that attended the foundation of the Order cannot now be traced out with precision and certainty. That the Order was in existence in the middle of the fourteenth century, cannot be questioned. It is equally beyond dispute, that the Order from the first has borne the same title, has numbered twenty-five Knights, including the PRINCE OF WALES, the SOVEREIGN being the twenty-sixth, and that it has ever retained its illustrious reputation. Whatever else might be wanted to complete the details of the early History of the Order of the Garter, has been provided by such Legends as are certain to become popular Traditions. See *Archæologia*, xxxi., 104.

The original statutes of the Order have undergone continual changes; but none of these changes have affected the fundamental character of the Institution itself. By a Statute of Jan. 17th, 1805, it was ordained that the Order should consist of the SOVEREIGN, and TWENTY-FIVE KNIGHTS COMPANIONS, always including in their number the PRINCE OF WALES, together also with such lineal descendants of GEORGE III. as might be elected from time to time. Special Statutes have since been adopted for the admission of Sovereigns and extra Knights, the latter of whom have, however, always been incorporated into the number of the "Companions" on the occasion of vacancies.

The *Stalls* of the Knights of the Garter are in the Chapel of St. George, at Windsor. There their Stall-Plates are charged with their arms, and overhead are displayed their Banners. The Stall-Plates (369 in number in the year 1757) now at Windsor, were evidently emblazoned and fixed in the time of Henry VI.; their Helms alone would determine the period; and they are amongst the most valuable and interesting of our national heraldic records. See Chap. XXXIII.



PLATE LIV.

CHAPTER XL, p. 341.

Insignia of the ORDER OF THE GARTER.

Nos. 590A., 590D., 590B., 590C., and 590.—*The Star, the Lesser George, the Collar and the George, and the Garter of the Order.*

These most valuable and interesting Garter-Plates are officially under the guardianship and care of GARTER KING OF ARMS; and all that can be desired on their behalf is, that they always may find such a guardian and protector as they now possess in Sir CHARLES GEORGE YOUNG. See *Archæologia*, xxxi., 164.

The *Insignia of the Order* are the *Garter* and *Motto*, the *Star*, the *Ribbon* and *Badge*, and the *Collar* with the *George*; and the costume consists of the Surcoat, Hat, and Mantle. See Plate LIV.

The *Garter*, No. 590, Pl. LIV., charged with the *Motto* "HONI SOIT QUI MAL Y PENSE," in letters of gold, with golden borders, buckle and pendant, was originally of light blue, but now (as it has been since the commencement of the reign of GEORGE I.) it is dark blue. It is worn on the left leg below the knee, Nos. 288 A, and 591 A, Pl. XLIII., and No. 290, Pl. XLIV.; but by HER MAJESTY THE QUEEN, the Sovereign of the Order, the Garter is worn on the left arm above the elbow, as in No. 292, Pl. XLIV.

The *Mantle* is of blue velvet, lined with white taffeta. It has the *Badge* upon the left shoulder, and is fastened with a rich cordon and tassels.

The *Hood* and the *Surcoat* are of crimson velvet, the latter being lined like the Mantle.

The *Hat* is of black velvet, lined with white taffeta. It is decorated with a lofty plume of white Ostrich Feathers, in the centre of which is a tuft of black Heron's Feathers, the whole being attached to the Hat by a clasp of Diamonds.

The *Badge* is circular, and is formed of a buckled Garter, with the *Motto*, enclosing the Cross of St. George on white enamel; Nos. 591, 592, Pl. XLIII.

The *Star* is the *Badge* irradiated with eight rays, first ordered by CHARLES I. The rays are of silver, or diamonds. The *Star* is worn on the left breast; No. 590 A, Pl. XLIII.

The *Collar* and the *George* were added to the *Insignia* by

HENRY VII. The *Collar* is of gold, weighing thirty-six ounces, and consists of twenty-six pieces, alternately buckled garters, and interlaced knots of cords. The garters encircle alternately a red rose charged with a white one, and a white rose charged with a red one; No. 590 B, Pl. XLIV.

The *George*, executed in coloured enamel, is a figure of St. George on his charger, in the act of piercing the dragon with his lance. It forms a Pendant to the Collar; No. 590 c. A second *George*, distinguished as the "*Lesser George*," has the same device of gold, charged upon an enamelled ground, and encircled by a buckled Garter, the whole forming an oval; No. 590 d. This *George* is worn depending from the *Ribbon* of the Order. It appears originally to have been black, but Queen ELIZABETH changed the *Ribbon* to a light blue, and by GEORGE I. it was again changed to the dark blue, of which hue it still continues. The *Ribbon* passes over the left shoulder, and crosses the figure both in front and behind.

The *Ribbon* with its *George* are now commonly worn by Knights of the Garter as accessories of their ordinary costume; the *Star* and the *Garter* are also added in evening dress.

The OFFICERS of the Order are

The *Prelate*, always the Bishop of Winchester.

The *Chancellor*, now the Bishop of Oxford.

(The First Chancellor of the Order was RICHARD BEAUCHAMP, Bishop of Salisbury, to whom and to his successors in that See the Chancellorship was granted by a Charter of EDWARD IV. From the year 1534 till 1671, the dignity was in the hands of laymen; but it was recovered from CHARLES II. for the See of Salisbury by Bishop WARD. In 1836, Berkshire, in which St. George's Chapel is situated, was attached to the Diocese of Oxford, when the Chancellorship of the Garter passed to the Bishops of that See.)

Both the *Prelate* and the *Chancellor* wear their own proper Badge of the Order attached to a blue *Ribbon*, with their epis-

copal robes : the *Badge* of the PRELATE is St. George on horse-back killing the dragon, of gold enamelled, encompassed by the Garter, and ensigned by an episcopal mitre : and the *Badge* of the CHANCELLOR is a red rose enamelled in gold, having on the reverse the Arms of St. George, and on both sides encircled by the Garter. In the time of EDWARD VI. the *Badge* of the Chancellor was a Cross of the Order, with a red rose charged upon a white one of gold, and encompassed with a garland of red and white roses.

The other Officers of the Order are,

The *Registrar* : the Dean of Windsor. His *Badge* is of gold, with a representation of the Register of the Order enamelled in crimson, relieved with gold, charged with two gold pens in Saltire enamelled proper, the whole surmounted with a Crown, over a small compartment with the letters G. R. III.

The *Herald* : Garter King of Arms. His *Badge* is of gold, having on both sides the Arms of St. George impaled with those of the Sovereign, encircled with the Garter, the whole enamelled, and ensigned with the Imperial Crown.

And, the *Usher of the Black Rod*.

Knights of the Garter place after their names the Initials K. G., which take precedence of all other titles. On the death of any Knight, the Insignia which he had worn are returned by his nearest representative to the Sovereign ; a usage which has prevailed since the time of CHARLES II.

Several fine examples of the monumental Effigies of Knights of the Garter have been preserved ; but it is singular that the Effigies of EDWARD III. himself, and his eldest Son, the BLACK PRINCE, are without any of the Insignia of their famous Order ; in his Will also the BLACK PRINCE takes no notice whatever of the Order of the Garter. The effigies of Sir WILLIAM FITZWAREN, K.G., A.D. 1363, at Wantage, and of Sir RICHARD PEMBRIDGE, K.G., about 1380, in the nave of Hereford Cathedral, are memorials of Knights Founders of the Order. Other fine sculp-

tured Effigies are those of RICHARD BEAUCHAMP, K.G., Earl of WARWICK, 1439, at Warwick; of Sir WILLIAM PHILLIP, K.G., styled Lord BARDOLF, 1441, at Hoveringham, Notts; of JOHN BEAUFORT, K.G., 1444, at Wimborne Minster, Dorsetshire; of JOHN TALBOT, K.G., the great Earl of SHREWSBURY, 1453, at Whitchurch, Salop; of Sir ROBERT HARCOURT, K.G. (who also wears the Yorkist Collar,) 1471, at Stanton Harcourt; of JOHN DE LA POLE, K.G., Duke of SUFFOLK, 1491, at Wingfield; and of Sir GILES DAUBENEY, K.G., in Westminster Abbey, A.D. 1507. The Knight last named is represented, sculptured in alabaster, (the alabaster still retains much of its original colouring,) with the Garter, Collar, George, Mantle and Badge of the Order, worn over his armour; and on the pommel of his sword-hilt he has a small shield of *Daubeny—gu., four fusils conjoined in fesse arg.* The Effigy of Sir WILLIAM PHILLIP also is a very noble work, and I must particularly notice the adjustment of the Garter about the leg, which is admirably shown: this Knight shews his alliance with the House of Lancaster by wearing the Collar of SS. There also are Brasses to Sir S. DE FELBRYGE, K.G., A.D. 1416; to Lord CAMOYS, K.G., ("*Strenuus miles de gartero,*") A.D. 1424; to the Earl of ESSEX, K.G., 1483, No. 591 A, Pl. XLIII.; and to Sir T. BOLEYN, K.G., A.D. 1538, at Hever, who is habited over his armour in the full insignia of the Order. No. 290, Pl. XLIV., represents the adjustment of the Garter about the leg of the effigy of the Duke of SUFFOLK; and No. 288 A, Pl. XLIII., is the Garter of Lord CAMOYS.

In the middle ages, the Ladies of Knights were occasionally associated with the Order of the Garter, but before the close of the sixteenth century, this singular association fell into disuse. The effigies of Lady HARCOURT, the wife of Sir ROBERT HARCOURT, K.G., and of the Duchess of SUFFOLK, at Ewelme in Oxfordshire, have the Garter; the former lady wears it upon her left arm, No. 292, Pl. XLIV., and the latter adjusts it about her wrist after the manner of a bracelet.

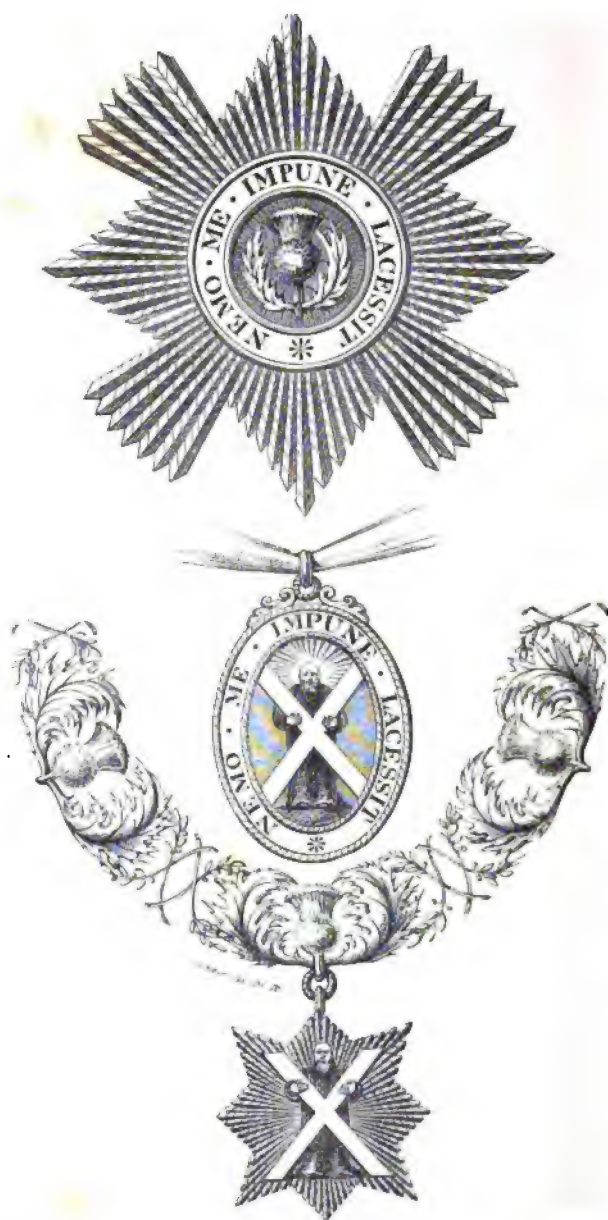


PLATE LV.

CHAPTER XX., p. 345.

Insignia of the ORDER OF THE THISTLE.

Nos. 593, 593n, 593A., and 593c.—*The Star, the Badge, the Collar and the Jewel* of the Order.

8. THE MOST NOBLE AND MOST ANCIENT ORDER OF THE THISTLE, of Scotland.

This Order is supposed to have been originally instituted at an early period of Scottish History. It now exists in conformity with the Statutes of JAMES II. and Queen ANNE, the latter dated 1703. By a subsequent statute of the year 1827, the order consists of the *Sovereign* and *sixteen Knights*.

The *Star* of this Order, worn on the left side, is formed of a St. Andrew's Cross of silver, with rays issuing from between the points so as to form a lozenge; in the centre, upon a field of gold, is a Thistle proper, surrounded by a circle of green enamel, charged with the Motto in golden letters; No. 593, Pl. LV.

The *Collar*, of gold, consists of sixteen Thistles, alternating with as many sprigs of Rue, four in each group, interlaced, all enamelled proper; No. 593 A, Pl. LV.

The *Jewel* or *Badge*, attached to the Collar, or worn depending from a broad dark green Ribbon which crosses the left shoulder, is formed of a Figure of *St. Andrew* of gold enamelled, his surcoat purple, and his mantle vert, bearing before him his own Cross Saltire, the whole being irradiated with golden rays, and surrounded by an oval bearing the *Motto*, "NEMO ME IMPUNE LACESSIT;" No. 593 B, Pl. LV. The Jewel is also worn as in No. 593 C.

The Order is indicated by the Initials K.T. The Insignia are returned to the Sovereign on the decease of a Knight.

The *Officers* of the Order are the *Dean*, the *Lord Lion King of Arms*, and the *Gentleman Usher of the Green Rod*.

9. THE MOST ILLUSTRIOUS ORDER OF ST. PATRICK, of Ireland, instituted by GEORGE III., Feb. 5, 1783, now consists of the *Sovereign*, the *Grand Master*, and *twenty-two Knights*. By the original Statutes the number of Knights was fifteen, and the Lord-Lieutenant was Grand Master. See Chap. XXXIII.

The *Insignia* are,

The *Mantle*, made of rich sky-blue tabinet, lined with white

silk, and fastened by a cordon of blue silk and gold with tassels. On the right shoulder is the *Hood*, of the same materials as the *Mantle*, and on the left side is the *Star*.

The *Ribbon*, of sky-blue, four inches in width, is worn over the right shoulder, and sustains the *Badge* when the *Collar* is not worn.

The *Collar*, of gold, is composed of *Roses* alternating with *Harps*, tied together with knots of gold, the *Roses* being enamelled alternately white within red, and red within white, and in the centre is an Imperial Crown surmounting a *Harp* of gold, from which the *Badge* is suspended; No. 594, Pl. LVI.

The *Badge* or *Jewel*, of gold, is oval in form. It is surrounded with a *Wreath* of *Shamrock*, proper, on a gold field; within this is a band of sky-blue enamel, charged with the *Motto* in golden letters; and within this band the *Cross of St. Patrick*, No. 61, surmounted by a *Trefoil* or *Shamrock* vert, having upon each of its *Leaves* an Imperial Crown. The field of the *Cross* is either argent, or pierced and left open; No. 594 B, Pl. LVI.

The *Motto* is "QUIS SEPARABIT, MDCCLXXXIII."

The *Star*, worn on the left side, differs from the *Badge* only in being circular in form instead of oval, and in substituting for the exterior wreath of *Shamrocks*, eight rays of silver, four of which are larger than the other four; No. 594 A, Pl. LVI.

The Order is indicated by the initials, K.P.

The *Officers* of the Order are,

The *Prelate*, the Archbishop of Armagh.

The *Chancellor*, the Archbishop of Dublin.

The *Registrar*, the Dean of St. Patrick's.

The *Genealogist*. The *Usher of the Black Rod*.

The *Ulster King of Arms*. Two *Heralds*, and Four *Pursuivants*.

10. THE MOST HONOURABLE ORDER OF THE BATH.

Amongst the various Rites and Ceremonies attending the



PLATE LVI.

CHAPTER XX., p. 346.

Insignia of the ORDER OF ST. PATRICK.

Nos. 594A., 594B., and 594.—*The Star, the Badge, and the Collar and the Badge of the Order.*

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ancient admission of Aspirants to the Order of Knighthood, one of the most important was the symbolical act of *Bathing*. The memory of this usage is still preserved in the title of the renowned *Order of the Bath*, though the rite itself has long ceased to be administered. The last lingering instances of conformity with the primitive observances are recorded to have taken place on the occasion of the Coronation of CHARLES II., April 23, 1661. From that period till the year 1725, the old Institution had fallen into total oblivion; and accordingly, the Order as it now exists, may be said to have been founded by GEORGE I., May 25, 1725.

In 1815 the Order was completely remodelled, and it was decreed that it should consist of Three Classes; and in 1847 it was further extended, and new statutes for the government of the Order were promulgated. The Order was again enlarged on the 31st of January, 1859, when it was ordained that the members should be 985 in number.

The name of Sir THOMAS ESTURMY, who was created July 17th, 1204, stands at the head of the chronological Roll of the Knights. The earliest notice of the Badge of the Order being worn is in 1614: and the present Motto of the Order first occurs upon the Badge of Sir EDWARD WALPOLE, created a Knight of the Bath, April 23rd, 1661.

The *Order of the Bath* is now composed of,

I. *Knights Grand Cross*, (G.C.B.), who form the "First Class," for both naval, military, and diplomatic service. In their number, the Sovereign, the Royal Princes, and certain distinguished Foreigners are included; the Knights themselves are 50 Naval and Military, and 25 Civil.

II. *Knights Commanders*, (K.C.B.), also for civil as well as military and naval service. Foreign officers may be admitted as honorary K.C.B. All Knights of this "Second Class" have the distinctive appellation of Knighthood, and they wear the Insignia of the Order; their numbers are 102 Naval and Military,

and 50 Civil; and it is provided that these numbers may be increased.

III. *Companions of the Order* (C.B.), both civil, naval, and military, constitute the "Third Class," and take precedence of Esquires, but are not entitled to the style and title of Knighthood; their numbers are 525 Naval and Military, and 200 Civil.

The *Naval and Military Insignia* are,

The *Collar*, of gold, in weight thirty ounces, No. 595, Pl. LVII.; it is composed of nine Imperial Crowns, and eight Roses, Thistles, and Shamrocks, issuing from a Sceptre, and enamelled proper, all linked together with seventeen knots enamelled argent, and having the Badge as a Pendant.

The *Star*, worn by the G.C.B., is formed of Rays of Silver, or



No. 595 A.—Star of Knights G.C.B.

Jewels, thereon a golden Maltese Cross, charged with the same Device as the Badge; No. 595A. The K.C.B *Star* omits the Maltese Cross, and is itself in its form a Cross Patée; No. 595 B.



PLATE LVII.

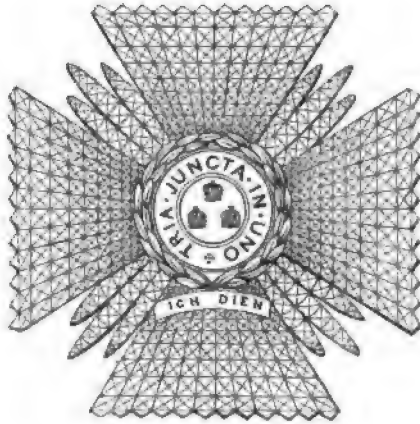
CHAPTER XX, p. 348.

Insignia of the ORDER OF THE BATH.

Nos. 595D., 595, and 595C.—*The Diplomatic and Civil Badge, and the Collar and the Naval and Military Badge of the Order.*

The
in each
within
and St

The *Badge* is a gold Cross of eight points, enamelled argent. In each of the four angles, a Lion of England. In the centre, within a circle, gules, charged with the Motto, the Rose, Thistle, and Shamrock, issuing from a Sceptre, and alternating with three



No. 595 B.—Star of the Knights K.C.B.

Imperial Crowns; the circle is encompassed with two branches of Laurel, which issue from an azure scroll in base, bearing in golden letters the words, "ICH DIEN;" No. 595 c, Plate LVII.

This Badge is worn by the G.C.B. pendent from a broad red *Ribbon* across the left shoulder, and by the K.C.B. from a narrower red *Ribbon* from the neck; and by a still narrower red *Ribbon* from the button-hole. The Cross engraved in Pl. LVII. is worn by the C.B. as their Badge.

The *Diplomatic and Civil Insignia* are,

The *Badge*, of gold, an oval, having the external fillet charged with the Motto and encircling the central Device of the Order. It is worn by the Three Classes with the same distinctions as the Military Badge; but the C.B. Civil Badge is smaller than the Badges of the two higher Classes; No. 595 d, Pl. LVII.

The *Star* of the G.C.B., of silver, has eight rays, and in its centre is the red circle with the Motto, enclosing three Imperial

consists of the SOVEREIGN, a *Grand Master*, always to be the Governor-General of India, and *twenty-five Knights* with such *Honorary Knights* as the Crown may appoint. The Knights are to include both military, naval, and civil officers, and natives of India. See Chap. XXXIII.

The *Insignia* are,

The *Collar*, No. 596, PL. LIX., which is composed of the heraldic Rose of England, and the Lotus Flower, and two Palm-Branches in saltire tied with a Ribbon, alternately, all of gold enamelled proper, and connected by a double golden chain. In the centre is the Imperial Crown, from either side of which the series of Devices commences with a Lotus. From the Crown depends the *Badge*, consisting of a brilliant Mullet, or Star of five Points, to which is suspended an oval Medallion containing an onyx cameo profile Bust of the Queen, encircled by the *Motto* in letters of gold on an enriched Border of light blue enamel; No. 596 A, PL. LIX.

The *Investment Badge*, to be worn pendent from a Ribbon of pale blue with white borders, is the same in design as the *Collar Badge*, but the Star, the setting of the Cameo, and the Motto are all of diamonds.

The *Star*, of diamonds, is also a mullet, on an irradiated field of gold. It is surrounded by an azure fillet, bordered with gold, and charged with the Motto in diamonds. The whole is encircled by wavy Rays of gold; No. 596 B, PL. LIX.

The *Motto* is, "HEAVEN'S LIGHT OUR GUIDE."

13. DECORATIONS OF HONOUR.

Crosses, *Medals*, and *Clasps*, with *Ribbons* to which they should be attached, have been conferred for signal services, both naval and military. These Medals commemorate the services and the gallant actions of the Navy and Army of England in all parts of the world. *Clasps*, or small Bars, are attached to the Medal-Ribbons, each bearing the name of some particular action.



PLATE LXI.

CHAPTER XX., p. 352.

Insignia of the ORDER OF THE STAR OF INDIA.

Nos. 596B., 596, 596A.—*The Star, the Collar and the Badge of the Order.*

The *Waterloo Medal*, now rarely to be seen, is of silver, with the Head of the Prince Regent, and a winged Victory, and the words, "Waterloo," "Wellington." The Ribbon is crimson, with a narrow stripe of blue near each edge.

The *Crimean Medal* is silver, and is worn from a blue Ribbon with yellow edges for the Crimea itself, and from a yellow Ribbon with blue edges for the Baltic. There are separate Clasps for *Sevastopol*, *Balaclava*, *Inkerman*, and *Alma*.

In 1830 and 1831, "*Good Service Medals*" of silver were instituted, and Rules were framed for their distribution to meritorious soldiers, seamen, and marines. The Naval Medal is worn from a blue, and the Military from a crimson Ribbon.

There are many other Medals for various services in the *Peninsula*, in *India*, &c. &c.

The Name, Rank, and Regiment or Ship, of every recipient of a Medal is engraven upon it.

14. The VICTORIA CROSS, instituted by HER MAJESTY THE QUEEN in 1856, is the decoration of *eminent personal valour* in actual conflict with the enemy. It is a Maltese Cross of bronze, charged with the Imperial Crown and Crest, and has the words "FOR VALOUR" upon a scroll, No. 597, Pl. XLVI. This Cross is worn on the left breast attached to a blue Ribbon for the Navy, and to a red Ribbon for the Army. A Bar is attached to the ribbon for every act of such gallantry as would have won the Cross. This noble decoration is given only for "conspicuous bravery," without any distinction whatever of rank or other circumstances. In the collection of Pictures entitled the "Victoria Cross Gallery," painted by Mr. DESANGES, the incidents—memorable in English History, which have been rewarded with Victoria Crosses, are set forth with vivid and graphic effect.

15. FOREIGN ORDERS AND MEDALS.

The Insignia of Foreign Orders of Knighthood and Medals of Honour, the gift of Foreign Sovereigns, cannot be accepted and

worn by any British subject, without the express and especial sanction and authority of the QUEEN.

The Foreign Insignia and Medals that of late years have been bestowed in considerable numbers upon British officers, soldiers, seamen, and marines, are those of the *Legion of Honour of France*, and the *French Military Medal*; the *Sardinian War Medal*, and the *Order of the Medjidie of Turkey*.

16. The LÉGION OF HONOUR comprehends "Grand Crosses," "Grand Officers," "Commanders," "Officers," and "Knights."

The *Decoration* is a Cross of ten Points of white enamel edged with gold; the Points are connected by a Wreath of Laurel proper, and in the centre, within an azure circle charged with the words, "NAPOLÉON III., EMP. DES FRANÇAIS," is a Head of the Emperor. The Cross is ensigned by the Imperial Crown of France, and is worn attached to a red Ribbon. The Grand Officers also wear upon the right breast a silver *Star*, charged with the Imperial Eagle. The same *Star* is worn on the left breast by the Knights Grand Cross, and their Cross is attached to a broad red Ribbon which passes over their right shoulder.

The *French Military Medal* is worn from a yellow Ribbon with green Borders.

17. The *Sardinian War Medal* is charged with the Cross of Savoy, and is suspended from a sky-blue Ribbon.

18. The *Turkish ORDER OF THE MEDJIDIE* has five Classes. The *Badge* is a silver Sun of seven triple Rays, the Device of the Crescent and Star alternating with the Rays. In the centre, upon a circle of red enamel, is the Legend, (in the vernacular), "ZEAL, HONOUR, LOYALTY," and the date 1852, (Turkish, 1268); within this, on a golden field, the name of the Sultan. This Decoration varies in size for the various "Classes" of the Order. The First three Classes suspend the Badge round the neck from a red Ribbon having green Borders; and the Fourth and Fifth Classes wear it upon the left Breast by a similar Ribbon.

A *Star*, closely resembling the Badge, is also worn by the First Class on the left, and by the Second Class on the right breast.

19. The *Austrian* and *Spanish* ORDER OF THE GOLDEN FLEECE, having numbered many Englishmen amongst its Members, claims a brief notice in this place. Established in the year 1429 by PHILIP THE GOOD, Duke of BURGUNDY, the Order received its statutes in 1431.; and on the marriage of MARY, daughter of CHARLES THE BOLD of Burgundy, with MAXIMILIAN of Austria, it became an Austrian in place of a Burgundian Order. Since the year 1748, this celebrated Order has been claimed, and its privileges have been exercised by both Austria and Spain. The original motto, "AUTRE N'AURAY," declaring that a Knight of the Golden Fleece would accept no other knightly distinction, shows the high estimation in which this Order was held from the time of its foundation. The decoration of the *Golden Fleece* itself is worn suspended from a *red ribbon*, or from a splendid *collar* composed of steels and flints represented as in the act of emitting sparks of fire.

20. The *Danish* ORDERS OF THE DANNEBROG and the WHITE ELEPHANT, the latter eminently distinguished throughout Europe, are now regarded with peculiar interest in England.

The ORDER OF THE DANNEBROG, or "*the Banner of the Danes*," was originally founded, A.D. 1219, by WALDEMAR II., to commemorate his having received from heaven a red banner charged with a white cross, while fighting with the pagans of Esthonia. The *Cross* of this Order is *patée*, enamelled white with red edges, surmounted by the King's cypher crowned, and having within each angle a Royal Crown. In front of the Cross, at the centre, is a crowned W, the initial of WALDEMAR; and at its extremities the words, GUD OG KONGEN, "*God and the King*." On the reverse are the three dates of the foundation of the Order, its renewal and reform, 1219, 1671, 1808. The *Collar* is formed of the letter W and the Cross alternately, linked together with

chains of gold. This Order has four Classes :—*Grand Commanders, Grand Crosses, Commanders, and Knights.*

The ORDER OF THE WHITE ELEPHANT, said to have been founded early in the fifteenth century, was renewed in 1458 by CHRISTIAN I., and by him ordained to consist of thirty knights in addition to the Princes of the Royal Family. The *Badge* is an Elephant of white enamel with golden tusks, having a castle on its back. It is worn from a broad *sky-blue* watered *ribbon*, passing over the right shoulder, or from a *collar* formed of white elephants and castles. The *Star*, of eight points of brilliants, has its centre charged with the Danish Cross within a wreath of laurel in enamel.



No. 627.—White Hart lodged. Badge of RICHARD II., from his Effigy at Westminster. See page 263.



No. 298.—Crown of HERALD KINGS-OF-ARMS.

CHAPTER XXI.

OFFICIAL AND CORPORATE HERALDRY.

At an early period in the History of Heraldry, Shields of Arms were assigned to certain *Officers*, and also to *Corporate Bodies* whether Civil or Ecclesiastical. Armorial Insignia of this Class possess many qualities and associations, which render them peculiarly attractive to students of Heraldry. So numerous are the Arms that would be comprehended under this Class, that within the limits of a general Handbook it is not possible to describe and blazon more than a very few illustrative examples. A tolerably complete *Manual of Official and Corporate Heraldry* would form a goodly volume in itself.

1. Arms of the ARCHBISHOPS and BISHOPS, and of their several SEES. The Arms are the Insignia of the Sees, and each Prelate impales the arms of his own See on the dexter side, with his own paternal arms on the sinister side.

1. ARCHBISHOPS.

CANTERBURY: *Az.*, an archiepiscopal staff, in pale, or, ensigned with a cross patée arg., surmounted by a pall of the last, fimbriated and fringed gold, and charged with four crosses formées fitchées sa. No. 255, Pl. XIV.

Fine examples exist at Canterbury, Croydon, Guilford, and All Souls College, Oxford.

YORK: *Gu.*, two keys in saltire arg., in chief an Imperial Crown of England. The arms of the See of York were originally the same as those of Canterbury. The change was made about A.D. 1540.

ARMAGH: *Az.*, an archiepiscopal staff, in pale, arg., ensigned with a cross patée or, surmounted by a pall of the second, fimbriated and fringed gold, and charged with four crosses formées fitchées sa.

DUBLIN: The same as Armagh. The student will observe the difference between the arms of the See of Canterbury and those of Armagh and Dublin.

2. BISHOPS.

LONDON, DURHAM, WINCHESTER; see p. 96.

BANGOR: *Gu.*, a bend or, guttée-de-poiz, between two mullets arg., pierced of the field.

BATH AND WELLS: *Az.*, a saltire quarterly quartered or and arg.

CARLISLE: *Arg.*, on a cross sa., a mitre labelled or.

CHESTER: *Gu.*, three mitres, two and one, labelled or.

CHICHESTER: upon a shield azure a seated Figure, represented as in the act of benediction, and having a sword proceeding out of his mouth. This Figure without doubt is that of the SAVIOUR, and the sword has direct reference to the passages in the Book of Revelation, Chap. i., 16, and xix., 15 and 21. The blazon given in the Peerages, which I do not profess to comprehend, is as follows: *az.*, a *Prester John* sitting upon a tombstone, in his left hand a mound, his right extended, all or; on his head a linen mitre and in his mouth a sword ppr. This mysterious sentence must have been the result of a strange misapprehension; possibly the figure may have been considered to be that of ST. JOHN the Evangelist, "the Elder." See Notes and Queries, 2nd Series, iv., 376, for a notice of a *Prester John*, who certainly has no connection with the See of Chichester.

ELY: *Gu.*, three crowns, two and one, *or*.

EXETER: *Gu.*, a sword, in pale, *ppr.*, hilt *or*, surmounting two keys, in saltire, gold.

GLOUCESTER AND BRISTOL: *Az.*, two keys, in saltire, *or*, for GLOUCESTER; impaling, *Sa.*, three open crowns, in pale, *or*, for BRISTOL.

HEREFORD: *Gu.*, three leopard's faces reversed, *jessant de-lys*, *or*.

LICHFIELD: *Per pale gu. and arg.*, a cross potent and quadrate, (No. 91), between four crosses *palées*, all counterchanged.

LINCOLN: *Gu.*, two lions of England; on a chief *az.*, the Blessed Virgin, sitting, crowned and sceptred, and holding the Holy Child, *or*.

LLANDAFF: *Sa.*, two pastoral staves, in saltire, *or* and *arg.*; on a chief *az.*, three mitres labelled gold.

MANCHESTER: *Or*, on a pale engrailed *gu.*, three mitres labelled gold; on a canton of the second, three bendlets enhanced *arg*.

NORWICH: *Az.*, three mitres labelled, two and one, *or*.

OXFORD: *Sa.*, a fesse *arg.*; in chief, three lady's heads, issuant arrayed and veiled, *arg.*, crowned *or*; in base, an ox of the second, passant over a ford *ppr*.

PETERBOROUGH: *Gu.*, between four crosslets *fitchées*, two keys, in saltire, *or*.

RIPON: *Arg.*, on a saltire *gu.*, two keys, in saltire, wards towards the base, *or*; on a chief of the second, an *Agnus Dei*.

ROCHESTER: *Arg.*, on a saltire *gu.*, an escallop-shell *or*.

ST. ASAPH: *Sa.*, two keys, in saltire, addorsed *arg*.

ST. DAVID'S: *Sa.*, on a cross *or*, five cinquefoils of the first.

SALISBURY: *Az.*, the Blessed Virgin and Child, in her left hand a sceptre, *or*.

WORCESTER: *Arg.*, ten torteaux, 4, 3, 2, 1.

For the arms of the Sees of Ireland and of the Colonies, I must refer to the Peerages.

3. DEANS AND CHAPTERS.

Of this group of arms I must be content to give four examples as specimens of their class.

Deanery of CANTERBURY: *Az., on a cross arg. the letter X sa., surmounted by the letter I of the last.*

Deanery of YORK: *Gu., two keys, in saltire addorsed, arg., between three plates, two in fesse and one in base, in chief a Royal crown or.*

Deanery of WESTMINSTER: *The arms of the Confessor, No. 78, Pl. I.; on a chief or., between two roses gu., a pale charged with France Modern and England quarterly; No. 598, Pl. XLVII.*

Deanery of ST. PAUL'S: the arms of the See, having in chief the letter D gold.

4. MONASTERIES OF THE MIDDLE AGES.

Of the Arms of these Institutions, often of great interest to the student of historical Heraldry, I have space for three examples only.

The Abbey of ST. ALBAN: *Az., a saltire or, No. 633, Pl. LXXVII. and No. 466, Pl. LI.*

WESTMINSTER ABBEY: *Az., on a chief indented or, to the dexter a pastoral staff in pale, and to the sinister a mitre gu.; No. 599, Pl. XLVII.*

CASTLE-ACRE PRIORY, Norfolk: *Arg., a cross chequée or and az., between twelve crosslets fitchées sa.* This cross chequée indicates the close connection that existed between Castle-Acre Priory and the family of the DE WARRENNES.

5. UNIVERSITIES AND COLLEGES.

UNIVERSITY OF OXFORD: *Az., on a book open ppr., garnished or, having on the dexter side seven seals gold, the words DOMINUS ILLUMINATIO MEA, between three crowns of the last; No. 600, Pl. XLVII.*

UNIVERSITY College, Oxford, (A.D. 872 and 1219): *Az., a cross patonce between four martlets or.*

BALLIOL College, (A.D. 1263 and 1284): *Gu., an orle arg.*

MERTON College, (A.D. 1274): *Or, three chevrons, per pale, the*

SHIELDS OF ARMS & ROYAL BADGES.

PLATES XX, XXV

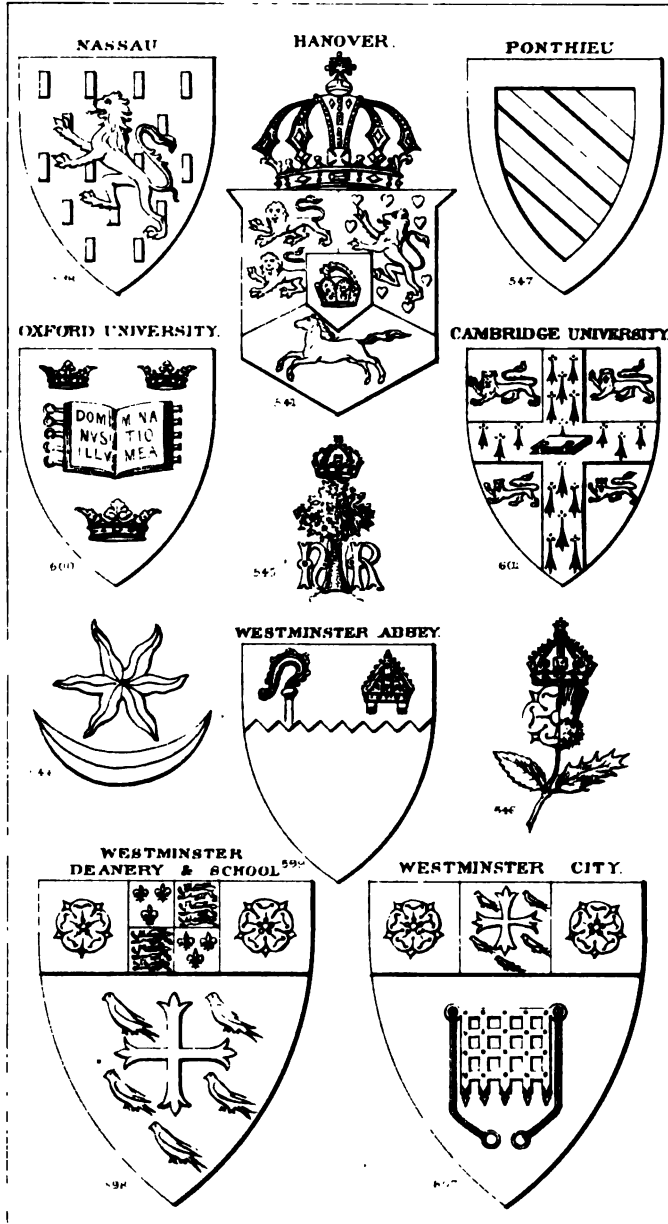


PLATE XXV

first and the third az. and gu., the second counterchanging the same tinctures.

WORCESTER College, (A.D. 1283 and 1713): *Or, two chevrons gu., between six martlets sa, 3, 2, and 1.*

EXETER College, (A.D. 1316 and 1404): *Arg., two bends nebulée sa., within a bordure of the second, charged with eight pairs of keys, addorsed and interlaced in the rings, the wards in chief, or.*

ORIEL College, (A.D. 1323): *England, within a bordure engrailed arg.*

QUEEN'S College, (A.D. 1340): *Or, three eagles displayed gu.*

NEW College, (A.D. 1379): *Arg., two chevrons sa., between three roses gu., impaling the arms of the See of Winchester, the whole within a Garter of the Order ensigned with a Mitre.*

LINCOLN College, (A.D. 1429 and 1479): *Per pale of three ; 1. barry of six arg. and az., in chief three lozenges gu., for HUGH FLEMING, Bishop of Lincoln, first Founder ; 2. on a field arg., the arms of the See of Lincoln, ensigned with a mitre ; 3. vert, three stags tripping arg., attired or, for THOMAS SCOTT, Archbishop of York, second Founder.*

ALL SOULS College, (A.D. 1437): *Or, a chevron between three cinquefoils gu.*

MAGDALEN College, (A.D. 1456): *Lozengée erm. and sa., on a chief of the last three lilies slipped arg.*

BRAZEN-NOSE College, (A.D. 1515): *Per pale of three ; 1. arg., a chevron sa., between three roses gu., barbed vert, seeded or, for WILLIAM SMITH, Bishop of Lincoln, Founder ; 2. See of Lincoln ; 3. quarterly, 1 and 4, arg., a chevron between three bugle-horns stringed sa. ; 2 and 3, arg., a chevron between three crosses-crosslets sa.*

CORPUS CHRISTI College, (A.D. 1516): *Per pale of three ; 1. az., a pelican in its piety or, for RICHARD FOX, Bishop of Winchester, Founder ; 2. See of Winchester ; 3. sa., a chevron or, between three owls arg., on a chief or as many roses gu., for Bishop OLDHAM.*

CHRIST CHURCH College, (A.D. 1532 and 1546): *Sa., on a cross engrailed arg., a lion pass. gu., between four leopard's faces az. : on*

a chief or, a rose of the third, barbed vert, seeded of the fifth, between two Cornish choughs ppr.

TRINITY College: (Founded—the first after the Reformation—by Sir THOMAS POPE, in 1556):

ARMS: *Per pale or and az., on a chevron between three griffin's heads erased, four fleurs de lys, all counterchanged.*

CREST: *Two griffin's heads addorsed, issuing from a crest-coronet, per pale or and az., counterchanged.*

ST. JOHN'S College, (A.D. 1557): *Gu., on a canton erm. a lioncel rampt. sa.; a bordure of the last, charged with eight estoiles or; on the fesse point an annulet gold, for difference.*

JESUS College, (A.D. 1571): *Az., three stags tripping arg.*

WADHAM College, (A.D. 1613): *Gu., a chevron between three roses arg., for WADHAM; impaling, gu., a bend or, between three escallops arg., for PETRE.*

PEMBROKE College, (A.D. 1620): *Per pale az. and gu., three lions rampt. arg.; a chief per pale or and arg., charged with a rose gu. to the dexter, and to the sinister a thistle vert.*

UNIVERSITY OF CAMBRIDGE: *Gu., on a cross erm., between four lions of England, a Bible lying fesse-wise of the field, clasped and garnished gold, the clasps in base; No. 601, Pl. XLVII.*

ST. PETER'S College, Cambridge, (A.D. 1256): *Or, three pallets gu., within a bordure of the last, charged with eight ducal coronets or.*

CLARE Hall, (A.D. 1326; Foundress, ELIZABETH, daughter of Earl GILBERT DE CLARE, and wife of JOHN DE BURGH, Earl of ULSTER): *De Clare impaling Ulster, the whole within a bordure sa., guttée d'or.*

PEMBROKE Hall, (A.D. 1343; Foundress, MARY DE CHASTILLON, wife of Earl AYMER DE VALENCE): *De Valence dimidiating Chastillon,—vair, three pallets gu., on a chief or a label of three points az.*

CORPUS CHRISTI College, (A.D. 1351): *Quarterly, 1 and 4, gu., a pelican in its piety ppr.; 2 and 3, az., three lilies arg.*

TRINITY Hall, (A.D. 1351): *Sa., within a bordure engrailed, a crescent erm.*

QUEEN'S College, (A.D. 1441): The Arms of the Foundress, Queen MARGARET of Anjou, No. 352, Pl. XXIII: see p. 307.

KING'S College, (A.D. 1441; the Grant of Arms direct from King HENRY VI., by patent under the Great Seal, A.D. 1449),—*Sa., three roses arg., barbed vert, seeded or; on a chief per pale az. and gu., a fleur-de-lys and a lion or.*

CATHERINE Hall, (A.D. 1497): *Gu., a Catherine-wheel or.*

JESUS College, (A.D. 1597): *Arg., on a fesse between three cock's heads erased sa., crested and wattled gu., a mitre or, all within a bordure of the third, charged with eight ducal coronets gold.*

CHRIST'S College, (A.D. 1505): *France Modern and England, within a bordure componée arg. and az.;* No. 479, Pl. XXXII.

ST. JOHN'S College, (A.D. 1508): No. 479, Pl. XXXII.

MAGDALEN College, (A.D. 1541): *Quarterly, per pale indented or and az.: in the 1st and 4th quarters, a bend of the second, frettée, between two martlets, gold; in the 2nd and 3rd quarters, an eagle displayed of the first.*

TRINITY College, (A.D. 1546:) *Arg., a chevron between three roses gu., barbed vert, seeded or; on a chief of the second, a Lion of England between two Bibles pale-wise gold, clasped and garnished of the last, clasps to the dexter.*

GONVILLE and CAIUS College, (A.D. 1548): *Arg., on a chevron between two couple-closes sa., three escallops or, for Gonville; impaling the arms of Caius, of which the original grant from DALTON, Norroy of Arms, runs thus—"Golde, semyed with flowre gentle, in the myddle of the cheyfe sengrene, resting upon the heads of ij serpentes in pale, their tayles knytte together, alle in proper color, restinge upon a square marble stone vert, betwene their brestes a book sable, garnished gewles, buckles or: betokening by the book Learning; by the ij serpentes uppon the square marble stone Wisdom and Grace, founded and stayed upon Vertue's stable stone; by sengrene and flowre gentle Immortalitie that never shall fade, as though*

thus I shulde say, *Ex prudentia et literis, virtutis petra firmatis, immortalitas*; that is to say, By wisdom and learning, grafted in grace and vertue, men come to immortalitie." The impaled arms are within a *Bordure componée arg. and sa.*

EMMANUEL College, (A.D. 1584): *Arg., a lion ramp. az., holding in his dexter paw a chaplet of laurel vert, in chief the word EMMANUEL gold charged upon a scroll sa.*

SIDNEY SUSSEX College (A.D. 1595): *Arg., a bend engrailed sa., for Radcliffe; impaling, or, a pheon az., for Sidney.*

DOWNING College, (A.D. 1800): *Barry of eight arg. and vert, a griffin segreant or, within a bordure az., charged with eight roses of the first, barbed and seeded ppr.*

6. PUBLIC SCHOOLS.

ETON COLLEGE, (A.D. 1440): *Az., three lilies, slipped and leaved, 2 and 1, arg.; on a chief per pale az. and gu., a fleur-de-lys of France, and a lion of England.*

Amongst the Archives of Eton is the original Grant of Arms by HENRY VI. It is one of the most beautiful examples of Blazonry that I have ever seen, and it remains in perfect preservation. The Seals appended to this and to other documents at Eton are of the highest interest.

WINCHESTER SCHOOL: The same arms as NEW COLLEGE, Oxford.

7. THE COLLEGE OF ARMS, OR HERALD'S COLLEGE, London; and the LYON OFFICE OF ARMS, Edinburgh.

THE COLLEGE OF ARMS:—ARMS: *Arg., a cross of St. George, cantoning four doves, their dexter wings elevated and inverted az.* No. 602, Chap. XXVII.

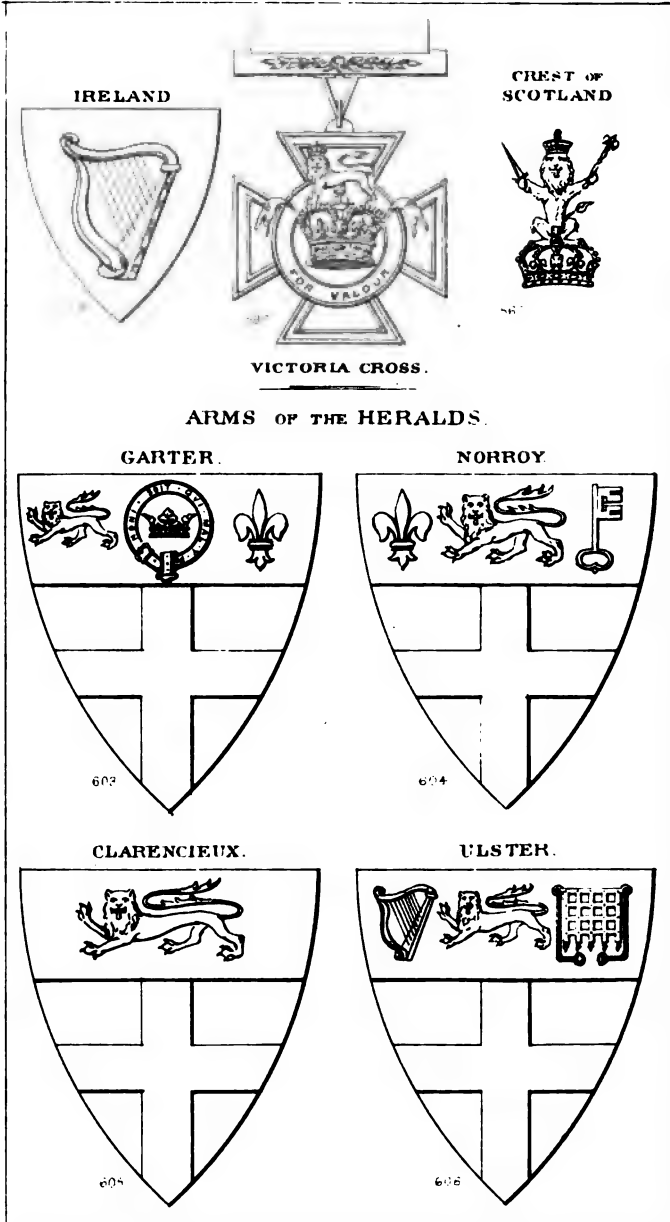
CREST: *From a crest-coronet or, a dove rising az.*

SUPPORTERS: *Two lions ramp. guard. arg., ducally crowned or.*

These insignia are derived from WRIOTHESLEY, one of the early GARTERS.

CREST, SHIELDS & VICTORIA CROSS.

CHAPTER XIX. XLXI



THE HERALDS' OFFICE, OF LYON OFFICE, OF SCOTLAND: *Arg.*, a lion sejant affronté gu., holding in his dexter paw a thistle slipped vert, and in the sinister an escutcheon of the second; on a chief az., the cross saltire of St. Andrew. These arms date from the year 1681.

8. THE HERALD KINGS-OF-ARMS.

GARTER: *Arg.*, the cross of St. George; on a chief az., a ducal coronet encircled with a garter of the Order, between a lion of England and a fleur-de-lys, all or. No. 603, Pl. XLVI.

NORBOY: *Arg.*, the Cross of St. George; on a chief per pale az. and gu., between a fleur-de-lys and a key, the latter pale-wise, a lion of England crowned, all or. No. 604, Pl. XLVI.

CLARENCIEUX: *Arg.*, the cross of St. George; on a chief gu., a lion of England, crowned or. No. 605, Pl. XLVI.

LYON: *The Arms of the Lyon Office of Arms.*

ULSTER: *Arg.*, the cross of St. George; on a chief az., between a harp and a portcullis, a lion of England, all or, the harp stringed of the first. No. 606, Pl. XLVI.

9. PUBLIC INSTITUTIONS.

THE ROYAL SOCIETY OF LONDON: A.D. 1663. *Arg.*, a quarter of England.

THE SOCIETY OF ANTIQUARIES OF LONDON: *Arg.*, on a cross of St. George a Royal Crown or. Crest: An antique Roman lamp or, inflamed ppr.; with the Motto, above the Crest, "NON EXTINGUETUR."

10. MUNICIPAL AND OTHER CORPORATIONS.

LONDON. ARMS, No. 139, p. 54: *Arg.*, the cross of St. George cantoning in the first quarter a sword erect gu. See Sword in Chap. IX.

CREST: A dragon's wing, expanded to the sinister, arg., ensigned with a cross of St. George.

SUPPORTERS: *Two dragons vert, their wings expanded arg., and each charged with a cross gu.*

MOTTO: DOMINE, DIRIGE NOS.

Examples: Brasses at Standon, A.D. 1477; Walthamstow, A.D. 1545; and Much Hadham, A.D. 1582: The Guildhall, London, &c.

WESTMINSTER: *Az., a portcullis or; on a chief of the second, the arms of the Confessor blazoned on a pale, between two roses gu.* No. 607, Pl. XLVII.

CANTERBURY: *Arg., on a chevron gu., between three Cornish choughs ppr., a lion of England.*

YORK: *Arg., on a cross of St. George, five lioncels of England, (See a Brass in St. Cross Church, York). The Great Seal of the City has this Seal between two Ostrich Feathers scrolled.*

OXFORD: *Per fess arg. and barry wavy az. and of the first, an ox passant gu., armed and unguled or.* Or thus, *Arg., in base a ford of water ppr., through which an ox gu., armed and unguled or, is passing.*

NORWICH: *Gu., a castle triple towered arg., and in base a lion of England.*

BRISTOL: *Gu., a castle on a mount by the sea-side, a ship under full sail passing by, all ppr.* See the Brass to JOHN CURTE, Mayor of Bristol, A.D. 1575, at Burnet, Somersetshire.

The Crests, Supporters, and Mottoes, except in the instance of London, are omitted, and it must be understood that the examples blazoned are simply specimens of their several classes.

The FRATERNITY OF THE TRINITY HOUSE, London; Incorporated by HENRY VIII., A.D. 1515.

ARMS: *Arg., a cross of St. George, between four ships of three masts under full sail, upon waves of the sea ppr., each bearing an ensign and pendant gu.*

CREST: *A demi-lion ramp. guard. regally crowned or, holding in*

his dexter paw a sword erect gu., hilted and pomelled or: No. 168, Pl. XIV.

11. COMMERCIAL COMPANIES AND GUILDS.

These important Institutions, the sources from which the great stream of English Commerce has flowed onwards with ever-increasing strength, take us back to the grand heraldic era of King EDWARD III., by whom regular Armorial Bearings were assigned both to the Associations of Merchants, and to the Fraternities of Craftsmen and Traders. And these Coats of Arms of the Companies to which they belonged, were quartered, in many instances, with their *Merchants' Marks*, by enterprising individuals, a practice that was regarded with much jealousy by the Heralds, inasmuch as thus Merchants' Marks indirectly vindicated their claim to be regarded as a species of heraldic Blazonry, and Heraldry itself was constrained to extend its range beyond the exclusive limits of Chivalry.

Many examples of the Arms of the Early Companies or Guilds exist, particularly in Brasses, to which I refer the student. I proceed to blazon the arms of the more important of these institutions.

1. The MERCHANTS OF THE STAPLE OF CALAIS, incorporated by EDWARD III.: *Barry undée of six arg. and az., on a chief gu., a lion of England*. Example: Standon, Herts, A.D. 1477. No. 304, Pl. XIII.

2. The MERCHANTS ADVENTURERS, or HAMBURGH MERCHANTS, received their original Charter from EDWARD I.: *Barry undée of six arg. and az., a chief quartered gu. and or; in the 1st and 4th quarters a lion of England, and in the 2nd and 3rd quarters two Lancastrian roses*. Example: The Brass to JOHN TERRI, A.D. 1524, St. John's, Maddermarket, Norwich, which has the arms of the Company quartered with the "Mark" of John Terri himself: No. 305, Pl. XIII.

3. The EAST INDIA MERCHANTS, incorporated by Queen ELIZA-

BETH: *Az., three Ships under full sail on the sea ppr., their sails, ensigns, and pendants all charged with the cross of St. George; on a chief arg., between two Lancastrian roses, a pale quarterly of the first and gu., bearing a fleur-de-lys of France and a lion of England.* Example: The Brass to the Navigator, JOHN ELDRED, A.D. 1632, at Great Saxham, Suffolk. Upon this same Brass are the Arms of the *Levant* and *Russia Merchants'* Companies.

4. The *LEVANT, or TURKEY MERCHANTS*: *Az., between two rocks, a ship under full sail on the sea ppr., the sails, ensign, and pendants charged with the cross of St. George; a chief engrailed or; in base, a sea-horse.*

5. The *RUSSIA MERCHANTS*: *Barry wavy of six arg. and az.; over all a ship under full sail ppr., the sails, &c., charged with the cross of St. George, all between three bezants; on a chief or between two Lancastrian roses, a pale gu., bearing a lion of England.*

6. The *MERCHANTS ADVENTURERS OF BRISTOL*: *Barry wavy of eight arg. and az., over all a bend or, charged with a dragon passant, with wings addorsed and tail extended, vert; on a chief gu., between two bezants, a lion of England.*

The Arms of the *TWELVE GREAT LONDON COMPANIES OF GUILDS*, are as follow:

1. The *MERCERS' COMPANY*, incorporated A.D. 1394: *Gu., a demi virgin, coupéd below the shoulders, ppr., vested or, crowned with an eastern crown, her hair dishevelled, and wreathed about her temples with roses of the second, issuing from clouds, and all within an orle of the same, ppr.* Example: Higham Ferrers, Northants, A.D. 1504.

2. The *GROCCERS*, (A.D. 1346): *Arg., a chevron gu., between nine cloves sa.* Example: Finchley, Middlesex, A.D. 1610.

3. The *DRAPERS*, (A.D. 1332 and 1364; Arms 1439): *Az., three clouds, radiated, ppr., each adorned with a triple crown or, cap gu.* Example: Walthamstow, Essex, A.D. 1543.

4. The *FISHMONGERS*. (The *Stock and Salt Fishmongers'* ancient

Companies combined, and their separate Arms united on a single Shield, A.D. 1534): *Az., three dolphins naiant, in pale, arg., finned and ducally crowned or, between two pairs of lucies in saltire, (the sin. surmounting the dext.), over the nose of each Lucy a ducal coronet gold: on a chief gu., three pairs of keys, endorsed in saltire, of the last.* Example: Woburn, Bucks, A.D. 1520.

5. The GOLDSMITHS, (A.D. 1327): *Quarterly; 1 and 4 gu., a leopard's face or; 2 and 3, az.; a covered cup, and in chief two buckles, their tongues fesse-wise, points to the dext., all of the second.* Example: Datchet, Bucks, A.D. 1593.

6. The MERCHANT TAILORS, (A.D. 1466 and 1503): *Arg., a royal tent, between two parliament robes, gu., lined erm., the tent garnished and the tent-staff and pennon all or; on a chief az., a lion of England.* Example: St. Martin Outwich, London, A.D. 1500.

7. The SKINNERS, (A.D. 1327 and 1395): *Erm., on a chief gu., three Prince's coronets, composed of crosses patées and fleurs de lys, or, with caps of the first, and tasselled of the last.* Example: Skinners' Hall.

8. The HABERDASHERS, (A.D. 1447, Arms in 1571): *Barry nebulée of six arg. and az., over all a bend gu., charged with a lion of England.* Example: St. Andrew Undershaft, London, A.D. 1571.

9. The SALTERS, (A.D. 1364 and 1530, Arms in 1530): *Per chev. az. and gu., three covered cups, or salt-sprinklers, arg.* Example: All Hallows, Barking, London, c. 1535.

10. The IRONMONGERS, (A.D. 1462): *Arg., on a chevron gu., three swivels or, (the central one pale-wise, the other two in the line of the ordinary,) between as many steel gads az.* Example: Iron-mongers' Hall.

11. THE VINTNERS, (A.D. 1365 and 1437): *Sa., a chevron between three tuns arg.* Example: Vintners' Hall.

12. The CLOTHWORKERS, (A.D. 1482 and 1528, Arms in 1530): *Sa., a chevron erm., between two habicks in chief arg., and a tezel slipped in base or.* Example: Clothworkers' Hall.

To these, as examples of the other Companies of London, I add the Blazon of three other Shields of the same class.

1. The PAINTERS-STAINERS, or PAINTERS: *Quarterly*; 1 and 4, *az.*, three shields, 2 and 1, *arg.*; 2 and 3, *az.*, a chevron, between three phoenix' heads erased, *or.* Example: Painters' Hall.

2. The STATIONERS, (A.D. 1556): *Az.*, on a chevron *or.*, between three Bibles lying fesse-wise *gu.*, garnished, leaved, and clasped gold, (clasps to the base), an eagle rising *ppr.*, enclosed by two Lancastrian roses; from the chief of the shield, a demi-circle of glory edged with clouds *ppr.*, therein a Dove displayed, about its head a circle *arg.* Example: Brass to JOHN DAY, printer, A.D. 1564, Little Bradley, Suffolk.

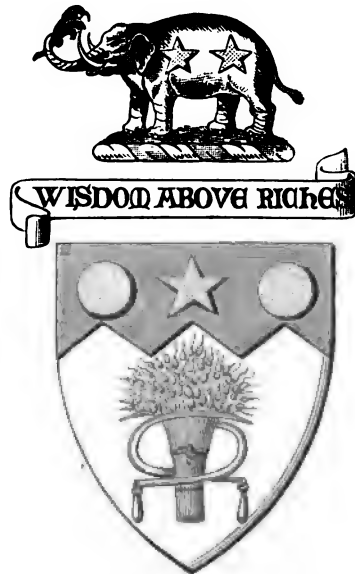
3. The BREWERS: *Gu.*, on a chevron *arg.*, between three pairs of barley garbs, in saltire, *or.*, three tuns *sa.*, hooped of the third. Example: at All Hallows Barking, London, A.D. 1592.

Arms were also granted, at the following periods, to several other Civic Companies; as, to the TALLOW CHANDLERS, A.D. 1456; to the UPHOLDERS, in 1465; to the CARPENTERS, in 1466; to the WAX-CHANDLERS, in 1484; to the WEAVERS, in 1490; to the COOPERS, in 1509; to the PLASTERERS, in 1546; to the ARMOURERS, in 1556; and to the APOTHECARIES, in 1617.

Shields of Arms are considered to belong to the different COUNTIES of the United Kingdom, and they are habitually used in documents and publications having a direct reference to the several Counties. It is difficult, however, to understand how a County can be supposed either to have a corporate existence, or to be able to bear arms. Accordingly, I do not include in this chapter the so-called Arms of the Counties—arms which appear to have been adapted from the heraldic insignia of the early Earls or Counts.

In this Chapter, had I been enabled to have extended it as fully as I should have desired, I should have included a complete series of those arms of which I have given only a few

selected examples; and I should also have added several other groups, that would have comprehended the heraldic insignia of the Regiments of the British Army, of our various National and Public Institutions and Associations, and of the most important of the incorporated Companies of our own times. I cannot resist adding the Mottoes of the ROYAL ARTILLERY and the ROYAL MARINES—the former, with the Royal Arms and a gun, have the words *UBIQUE*, and *QUO FAS ET GLORIA DUCUNT*; and, with a representation of the terrestrial globe, the latter have these words—*PER MARE, PER TERRAS*.



No. 723.—MUNGULDASS NUTHOOBHROY, of Bombay.
(See the end of Chap. XXIX.)



No. 556.—Crown of HENRY VII., King's College Chapel, Cambridge.
See p. 319.

CHAPTER XXII.

ARCHITECTURAL HERALDRY.

ENGLISH Heraldry and the Gothic Architecture of England arose and flourished together, From the first they acted in concert, and their allied action has always been productive of the happiest results. From the edifices that the Gothic of the middle ages has left, as its own most fitting memorial, we learn many of not the least valuable of our lessons in early Heraldry. And it is from a thoughtful study of the manner in which the old alliance between Heraldry and Gothic Architecture expressed itself in the Architectural Heraldry of the Plantagenet and Tudor eras, that we determine both the character and the range of our own Architectural Heraldry, in the revived Gothic Architecture of the present day.

Itself essentially an historical Art, Architecture, through the agency of other Arts working in close association with it, aspires to become a stone-inscribed History. Such co-operation necessarily implies that every historical accessory should be in con-

sistent harmony with the style of Architecture with which it would be associated. Classic Architecture, accordingly, requires that every historical allusion should be made through its own medium. Whatever Heraldry it may recognize, must be a Heraldry that derives its imagery from classic sources, and embodies its symbolism in classic guise. Alike in sentiment, in feeling, and in expression, the historical element of Classic Architecture must be thoroughly classic, and consequently it is impossible that any edifices erected in this style should be rendered historical of England. At any rate, it is not possible to write English History upon a classic edifice, with a free and a legible hand, or even in English characters, and in keeping with English traditions and associations. The style peremptorily refuses to concede to English History more than a paraphrase and a translation after the classic manner.

On the other hand that Architectural Heraldry which records English History with the most consistent and emphatic expressiveness, is an element of Gothic Architecture. Without it the style is imperfect. It carries out its ideas. It is the inexhaustible source of its happiest decorations. By it the Gothic realizes the peculiarly historical attributes of its own character. And, as the style is itself of universal applicability, free in action, and elastic in the development of its principles—so also Heraldry provides for the Gothic Architect, (and particularly when employed upon public and national works,) the most comprehensive and the most plastic of symbolism. Such being the case, it is a matter for equal surprise and regret that Architectural Heraldry should hitherto have been so generally neglected, even by some of our Gothic Architects. It is to be hoped that the time at length has come, in which both Architects themselves, and all who feel a real interest in their great Art, will bestow at least a portion of their regard upon Heraldry in its special relation to Architecture. From mediæval Heraldry they will find that the Heraldry, which it is for them to intro-

duce and to incorporate into their Gothic Architecture, must be derived. But here, as in the instance of the Architecture itself, it is not a blind following, and much less is it a mere inanimate reproduction of mediæval Heraldry, and a reiteration of its forms and usages, that will enable our Architects to render their Architecture historical through a Heraldry of its own. What they have to do is to study the old Heraldry, to familiarise themselves with its working, to read its records with ease and fluency, and to investigate the principles upon which it was carried out into action. And having thus become Heralds through having attained to a mastery over mediæval Heraldry, our Architects will devote themselves to the development of a fresh application of Heraldry in their own Architecture. The mediæval authorities will have taught our Architects both what Heraldry is able to accomplish, and the right system for its operation; and then with themselves will rest the obligation to produce a Heraldry that shall be truly their own, and to associate it with the Gothic Architecture of to-day.

In their treatment of heraldic devices and compositions, I assume that our Architects would avoid every early conventionalism, which could detract from the artistic excellence of their works. Good drawing and truthful expression are in perfect keeping with the best and purest Heraldry, as an absolute harmony necessarily exists between the noblest of Architecture and of Sculpture and Painting. What I venture to designate an archaic system of rendering their figures, certainly does not vitiate the Heraldry of the early Heralds: but then their Heraldry would have been equally good, had their figures been faultless as works of Art. And though we may produce good Heraldry without good Art, still our Heraldry will never lose anything through an alliance with the most perfect Art; and in the instance of our Architectural Heraldry, the very highest artistic merit is a positive condition of excellence. I am aware that there exist individuals prepared to maintain that good

Heraldry implies bad Art. To such persons I cannot concede any authority to pronounce an opinion even upon good Heraldry; but, in illustration of my own sentiments, I refer them to the Supporters of the Royal Shield of England, as they appear at the entrance to Buckingham Palace; and I ask whether in their opinion that Lion and that Unicorn would discharge their heraldic duties with less complete heraldic efficiency, had they been sculptured after drawings by Sir EDWIN LANDSEER, (supposing that great artist sometimes to be in an heraldic mood,) instead of being such outrageous burlesques upon both Art and Heraldry as have been permitted to intrude themselves under the very eyes of their Sovereign?

It is a singular circumstance, the causes of which it is by no means necessary now to investigate, that Heraldry is invariably felt to be one of the most interesting of studies by those who have bestowed some thought upon it, while by almost all who are absolutely unacquainted with it it is held to be dry and uninviting, if not actually repulsive. Whatever the feeling generally entertained for them, the peculiar value of heraldic devices for purposes of decoration in Gothic Architecture, and their happy facility for adaptation to almost every possible condition, may justly claim for Architectural Heraldry the studious, and therefore the cordial regard of every Gothic Architect. Without Heraldry, historical sculpture in Architecture must ever act at disadvantage. The two in union enable the Architect to work with full powers. For Heraldry comes in readily on innumerable occasions when sculpture, properly so called, would be inadmissible. It enriches subordinate architectural details with characteristic decoration, by the very process which gives to them a meaning; and thus it inscribes those details with an historical record. In the more important members of an edifice, also, Heraldry is equally ready to exert faculties fully adequate to all that they can require. If it be desired to identify an architectural work with a single person or

with a particular family, Heraldry knows well how to symbolize with distinctness and precision the solitary impersonation, or the kindred group. Or should the edifice be one directly connected with the nation, either in some department of the Government, or in the administration of some far-off colony or dependency—Heraldry here is not found wanting; but, in union with sculpture, it carries around the entire building its historical series of much-conveying symbols; and from basement to parapet the Architecture is eloquent of the men who have taken a part in rendering their country the great and honoured England that she is.

Amongst the practical lessons that Architects will learn from the early Heralds, when they worked with the Architects of their own day, are those that will impress upon their minds the rule that shields and niches are never to be introduced into architectural compositions for their own sake alone, but that every shield is to be charged with its proper bearings, and every niche is to contain a becoming statue. They will also learn that heraldic insignia are always to be introduced with a definite purpose; that each class of devices has certain functions peculiar to itself, and that the skilful architectural Herald will always be able to adapt the devices and compositions of Heraldry to every condition and circumstance of each particular edifice. In the accessories of buildings also, as well as in their structural decorations, Heraldry is ever ready to provide the most felicitous of ornamentation. In Stained Glass, heraldic designs, and the heraldic treatment of all designs are of the utmost value and the greatest interest. In Tile Pavements, Heraldry is equally efficient. The Heraldry of the early tiles at Malvern, Gloucester, Worcester, Westminster, and many other places, abounds alike in historical information, and in practical suggestions. And again, the engraven and inlaid stone pavements that have just been revived by CLAYTON and BELL with such happy effect, may derive from Heraldry an

infinite series of always appropriate and graphic designs. Architectural Wood-carvers, in like manner, will find similar advantages in a close alliance with Heraldry. It is the same with architectural Metal-workers, and with every artist and craftsman that the Architect summons to work with him in the realization of his compositions: Architectural Heraldry abounds with direct teaching and indirect suggestions available alike by them all.

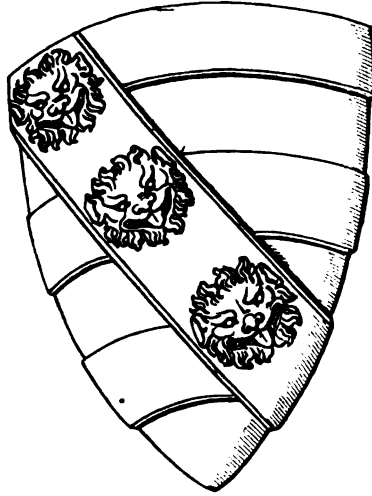
Throughout the Gothic era, the custom prevailed to introduce shields of arms of the Sovereign and the several members of his family into the architectural decorations of the more important edifices, and in many instances also the armorial insignia of benefactors and persons of eminence at the time in the realm. Some relics of this usage remain in all our cathedrals, and in almost every early building that still exists. The shields were generally placed in the spandrels of some of the arcades and arches, in bosses of the vaulting or of the timber roofs, or in the stained glass of the windows; sometimes they occur below niches, as on the altar-screen at St. Alban's; and in other instances in various other positions.

Amongst the most interesting and valuable of the collections of early Architectural Heraldry to which I am able to direct the attention of the student, are those in the CATHEDRALS, and especially in the CLOISTERS of CANTERBURY CATHEDRAL, in WESTMINSTER ABBEY and HALL, ST. ALBAN'S ABBEY, KING'S COLLEGE CHAPEL, CAMBRIDGE, and ST. GEORGE'S CHAPEL, WINDSOR, and also many of the Collegiate Buildings at both Oxford and Cambridge; and with them I may associate, as examples of parish churches rich in Heraldry, the churches of GREAT YARMOUTH and FOTHERINGHAY.

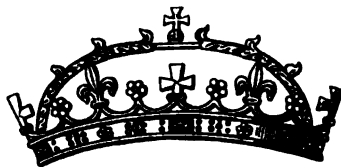
The Architectural Heraldry of WESTMINSTER ABBEY commences with the series of shields that were sculptured by EDWARD I., or perhaps by HENRY III., in the spandrels of the wall arcades of the choir aisles. These noble shields have suffered grievously

from the barbarous mutilations that, from time to time, have been permitted to outrage the Church, which stands at the head of the ecclesiastical edifices of England. Of the original series there still remain, on the south side, the shields of the CONFESSOR, PROVENCE, WINCHESTER (*De Quincy*), LINCOLN (*De Lacy*), CORNWALL and ESSEX (*Fitz Piers*); and on the north side, those of the EMPEROR, FRANCE, GLOUCESTER (*De Clare*), KENT (*De Burgh*), DE MONTFORT, and DE WARRENNE. More towards the west, in HENRY V.'s work, there are remains of some other shields that are painted (and not sculptured in relief) in the aisle-arcades of that portion of the Abbey. There is also a fine early shield of the CONFESSOR in the south-west window. Of the rest of the Architectural Heraldry of Westminster Abbey, it will be sufficient for me to specify the Badges of HENRY V. in his monument; the Stall-Plates of the Knights and Esquires of the BATH in HENRY VII.'s Chapel, and various *Royal Badges* scattered in rich profusion throughout both the exterior and the interior of that chapel, together with two fine shields of *France Modern and England*, one without, and the other with a Label, carved beneath the dark vaulting that covers the approach to it. In WESTMINSTER HALL, in addition to the remarkable series of *Royal Crests and Badges*, and to the fine *Shields* at the entrance, shields charged with the arms of RICHARD II. and of the CONFESSOR alternate upon the corbels, that carry the principal trusses of the noble roof. The *Royal Shield* of HENRY VII. with its *Supporters*, and the *Crown*, and also with the *Badges* of that Prince, are sculptured at KING'S CHAPEL in a truly splendid style, notwithstanding the decided decline of heraldic art that prevails during the period of the Tudors: and the entrance gateway to St. JOHN's College in the same University, displays another admirable example of Tudor Architectural Heraldry. In concluding this chapter, I again refer students to that treasury of historical Heraldry, the collection of *Stall-Plates* of the GARTER at Windsor: and I must suggest a visit to the chantries of Abbots

WHEATHAMSTEDE and RAMRYDGE in St. Alban's Abbey, to students who would desire to see with their own eyes how admirably the Heralds and the Architects of the olden time worked together. The remains of the gate-house also of Kirkham Priory in Yorkshire, and the architectural monument of Bishop Hadfield at Durham, must be added to the series of structures that are specially rich in the Heraldry of Gothic Architecture before its fall.



No. 657.—Shield of Effigy of a Knight of the time of EDWARD II., at Clehongre, Herefordshire. See Chapter XXX.



No. 557.—Crown from the Monument of MARGARET, Countess of RICHMOND,
A.D. 1509, Westminster Abbey. See pp. 318 and 392.

CHAPTER XXIII.

MONUMENTAL HERALDRY.

As a general rule, the Monuments of the middle ages are appropriate, characteristic, and deeply interesting, both as works of Art, and as commemorative memorials. In the degree also that these early monuments increase in their importance, in that same degree do they claim an increased measure of admiring approval. On the other hand, in our modern monuments the converse of this rule obtains; and particularly in the circumstance that the more important the monument, the more deplorably unworthy it is almost certain to be. The earlier and the more recent monuments in Westminster Abbey exemplify the two eras in a significant manner. The competitions that within the last few years have brought together collections of designs for certain public memorials, have been no less conclusive in demonstrating the fact, that the nobler the required monument, the more ignoble is the prevailing character of the compositions that are submitted for it. The evidence of the Abbey and of the competitions is corroborated in every direction by the innumerable objects that act as monuments in our

cemeteries, and by their contemporaries, the marble pyramids, and mural tablets, and tall white monotonous slabs of our churches and churchyards.

Upon consideration, the early monuments are found to be thoroughly heraldic, while it is evident that Heraldry knows nothing of those that so clearly indicate the lapse of intervening centuries. I believe that to this presence of Monumental Heraldry with the memorials of the one era, and to its absence from those of the other, may be attributed the painful contrast that exists between them; and I am persuaded that true Monumental Heraldry alone is competent to render the commemorative memorials of our own times worthy to take rank with such monuments, as our predecessors of the thirteenth and fourteenth centuries were in the habit of erecting. It must be added that, as a matter of course, a preliminary step to the adoption of a genuine and really effective Monumental Heraldry must be the absolute exclusion of the pagan element from our Monuments—the exclusion of all mythological allegories and emblems, from inverted torches to the semi-nude figures whose identity has to be determined by their names being inscribed beneath their feet.

The study of Monumental and of Architectural Heraldry may be most advantageously pursued together. Indeed, the one study may be said to imply the other; so that what has been said in the preceding chapter upon Architectural Heraldry, is equally applicable to the Heraldry of Monuments. The old monuments are to be studied as authorities for their Heraldry; but they are not to be copied, neither is their Heraldry to be reproduced once more in fac-simile. There is much, for example, that the modern designer of engraven monumental slabs may learn from the Brasses of the reign of RICHARD II.; and yet who can forbear to smile when he finds a figure of a knight, armed and appointed as BOLINGBROKE and MOWBRAY were when they met for their famous combat, laid down in the year 1861,

to commemorate a veteran officer, who had for some time been a metropolitan member of Parliament since the passing of the Reform Bill? This is a companion work to the Dr. Johnson in a Roman toga.

Very small is the number of the early monuments that are altogether unable to repay the inquiries of the student of Heraldry, while fine and eminently instructive examples exist in very considerable numbers. The cathedrals and both the greater and lesser churches are alike celebrated for their admirable monuments. None surpass those of EDMUND of LANCASTER and his Countess, of the DE VALENCES, of ALIANORE of CASTILE, of JOHN of ELTHAM, and of EDWARD III. and his Queen PHILIPPA, in Westminster Abbey. The monuments also of the BLACK PRINCE, of HENRY IV. and his Queen JOANNA, and of Archbishop ARUNDEL, at Canterbury; of the BEAUCHAMPS, at Warwick; of the NEVILLES, at Staindrop; of Bishop BURGHESH and his brother, at Lincoln; of EDWARD II., at Gloucester; of the Countess of RICHMOND and her son, HENRY VII., at Westminster; of the two Abbots and Duke HUMPHREY PLANTAGENET, at St. Alban's, and of Prince ARTHUR TUDOR, at Worcester, are inferior to none in heraldic interest. From a long series of other examples, which invite the special attention of the student of Monumental Heraldry, I may specify those that are at Beverley, Tewkesbury, St. Alban's, Christchurch, Arundel, Winchelsea, Trotton in Sussex, Elsyng in Norfolk, and Cobham in Kent.

Whatsoever especial points the student may desire to investigate, he will find examples that will place before him the information that he requires. The earliest known quartering of arms appears upon the monument of ALIANORE of CASTILE; and very early quartering by a subject is shown in the shield of the Earl of PEMBROKE on the monument of his royal mother-in-law, Queen PHILIPPA, and also upon the surcoat of the Earl himself in the Elsyng Brass, A.D. 1347. The shields of arms with

their accessories upon the Ramrydge monumental chantry at St. Alban's, are exquisite examples of pure taste, exuberant fancy, and delicate treatment. The shields of the Percy Shrine at Beverley exemplify the most effective drawing, the boldest sculpture, and diapering equally simple and beautiful. The monument to a priest of the same family, also in Beverley Minster, illustrates in a remarkable manner the usage of embroidering a series of shields of arms upon ecclesiastical vestments. The effigy at Worcester, and the Brass at Trotton, are examples of a similar application of shields of arms to the decoration of female costume. And, again, the Heraldry of dress is shown in all its curious and sometimes fantastic varieties in almost innumerable brasses and sculptured effigies. A profusion of heraldic insignia adorns the monument of LUDOVIC ROBSART, Lord BOURCHIER, Standard, Bearer of HENRY V., at Westminster Abbey. On either side of this last monument two large banners are carved in stone, with quartered arms in relief, their staves forming mouldings of the canopy, and being held severally by a lion and a falcon, or perhaps an eagle. Other examples might be adduced in vast numbers of monuments of every class, the simplest as well as the most elaborate and costly, all of them competent to bear witness to the justice of the highest encomiums that may be bestowed upon early Monumental Heraldry.

II. THE ROYAL MONUMENTS OF ENGLAND.

At *Fontevraud*, in *Normandy*, there are original monumental effigies of HENRY II., ALIANORE of Guienne, RICHARD I., and ISABELLE of Angoulême.

At *Rouen* is a second monumental effigy of RICHARD I.

At the Abbey of *L'Espan*, near *Mans*, is a monumental effigy of BERENGARIA of Navarre.

At *Mans* is a curious enamelled tablet, supposed to be monumental, to GEOFFREY of Anjou, the Founder of the House of

PLANTAGENET. Engraved by STOTHARD, and again in LABARTE'S Handbook.

The following are in England :—

1. WILLIAM RUFUS, died 1100. Winchester Cathedral. Stone coffin.

2. JOHN, died 1216. Worcester Cathedral. Effigy and coffin-lid of the period of his death, now on an altar-tomb of about A.D. 1500. This is the earliest Royal Effigy in England.

3. HENRY III., died 1272. Westminster Abbey. Tomb and Effigy, with mosaic work.

4. EDWARD I., died 1307. Westminster Abbey. Plain Tomb.

5. ALIENORE of Castile, died 1290. Westminster Abbey. Tomb, Effigy, and Canopy.

6. EDWARD II., died 1327. Gloucester Cathedral. Tomb, Effigy, and Canopy.

7. EDWARD III., died 1377. Westminster Abbey. Tomb, Effigy, and Canopy.

8. PHILIPPA of Hainault, died 1369. Westminster Abbey. Tomb, Effigy, and Canopy.

9 and 10. RICHARD II., deposed 1399; and ANNE of Bohemia, died 1394. Westminster Abbey. Tomb, two Effigies, and Canopy.

11 and 12. HENRY IV., died 1413; and JOANNA of Navarre, died 1437. Canterbury Cathedral. Tomb, two Effigies, and Canopy.

13. HENRY V., died 1422. Westminster Abbey. Tomb and mutilated Effigy.

14 and 15. HENRY VII., died 1509; and ELIZABETH of York, died 1503. Westminster Abbey. Tomb, two Effigies and Enclosure.

16. ELIZABETH, died 1603. Westminster Abbey. Renaissance Monument and Effigy.

To the foregoing the following monuments of Royal Personages may be added :—

1. WILLIAM LONGESPÉE, Earl of Salisbury, died 1226. Salisbury Cathedral. Tomb and Effigy.

2. EDMOND PLANTAGENET, First Earl of Lancaster, (second son of Henry III.), died 1296. Westminster Abbey. Tomb, Effigy, and Canopy.

3. AVELINE, Countess of Lancaster, died 1269. Westminster Abbey. Tomb, Effigy, and Canopy.

4. WILLIAM DE VALENCE, Earl of Pembroke, (son of Isabelle of Angoulême), died 1296. Westminster Abbey. Tomb and Effigy, with rich Enamels.

5. AYMER DE VALENCE, Earl of Pembroke, (son of Earl William), died about 1320. Westminster Abbey. Tomb, Effigy, and Canopy.

6. JOHN PLANTAGENET, of Eltham, Earl of Cornwall, (second son of Edward II.), died 1334. Westminster Abbey. Tomb and Effigy; Canopy destroyed.

7. WILLIAM PLANTAGENET, of Hatfield, (second son of Edward III.), died about 1340. York Cathedral. Tomb and Effigy.

8. EDWARD PLANTAGENET, K.G., the Black Prince, died 1376. Canterbury Cathedral. Tomb, Effigy and Canopy; also a Shield, Helm, &c.

9. ALIANORE DE BOHUN, (widow of Thomas Plantagenet, Duke of Gloucester, youngest son of Edward III.), died 1399. Westminster Abbey. Tomb and Brass.

10. EDMOND PLANTAGENET, K.G., Duke of York, (fifth son of Edward III.), died 1402. King's Langley, Herts. Tomb and Shields of Arms.

11. HUMPHREY PLANTAGENET, K.G., Duke of Gloucester, (fourth son of Henry IV.), died 1447. St. Alban's Abbey. Architectural and Heraldic Monument.

12. CATHERINE, (third wife of Prince John Plantagenet of Ghent), died 1403. Lincoln Cathedral. Tomb, now despoiled of its Brasses.

13. ISABELLE PLANTAGENET, (only daughter of Richard Plan-

tagenet, of Coningsburgh), and her husband, HENRY BOURCHIER, K.G., Earl of Essex and Eu, died 1400. Little Easton, Essex. Brass with two Effigies.

14. ELIZABETH PLANTAGENET, (sister of Edward IV.), and her husband, JOHN DE LA POLE, K.G., Duke of Suffolk, died, 1400. Wingfield, Suffolk. Tomb, with two Effigies.

15. ARTHUR TUDOR, K.G., Prince of Wales, (eldest son of Henry VII.), died 1502. Worcester Cathedral. Architectural and Heraldic Monument.

16. MARGARET DOUGLAS, Countess of Lennox, (mother of Lord Darnley, and grand-daughter of Henry VII.), died 1577. Westminster Abbey. Tomb and Effigy.

17. MARGARET BEAUFORT, Countess of Richmond, (mother of Henry VII.), died 1509. Westminster Abbey. Tomb and Effigy.

18. MARGARET PLANTAGENET, Countess of Salisbury, (daughter of George Plantagenet, Duke of Clarence), died 1541. Christ Church, Hampshire. Architectural Monument.

19. MARY STUART, Queen of Scots, died 1587. Westminster Abbey. Renaissance Monument and Effigy.

Amongst the *Crystal Palace* Collections there are casts of all the Royal effigies, including those at Fontevraud, Rouen and Mans, except the mutilated No. 13 of the former of the foregoing lists; and also casts of Nos. 1, 6, 8, 17, and 19, in the second list.

The early usage of placing various shields of arms upon monuments leads naturally to inquiries into the rules, if any ever existed, by which the selection of such shields might have been determined. So far as my own observation has extended, I have not yet been able to detect any rule that was generally recognized upon this subject, except the simple and obvious one of placing about a monument the shields of the persons who were nearest

of kin to the individual commemorated. In the monuments of Royal personages, considerations of state policy might often influence this selection; and it is evident that the propriety of placing about certain other monuments the shields of the Sovereign and of the Princes of the blood royal, was regarded as beyond all question. The monuments of Bishop BURGHERSH and his brother at Lincoln exemplify this practice; as do the Brasses to Archbishop DE WALDEBY at Westminster, to Sir SYMON DE FELBRYGE, K.G., to Canon SLEFORD at Balsham, and to THOMAS LEVENTHORPE at Sawbridgeworth. When statuettes, or "weepers," as they were called, were placed about monuments in niches or beneath canopies, the shields associated with the figures would naturally be identified with the personages represented. This is the case in the BEAUCHAMP Monument at Warwick; and, so far as there exist remains of the original memorials, it is the same in the two fine monuments of King EDWARD III. and his Queen PHILIPPA, in Westminster Abbey. The statuettes and shields upon the magnificent monument of EDMOND of LANCASTER and AYMER DE VALENCE now are by no means easily identified; but they are second to none in either artistic excellence or heraldic interest. In very many instances the arms were originally blazoned in colour only, without any carving in relief, or any incised outlines; and in such shields the blazon is commonly lost, or perhaps it has been repainted, and so all traces of the original Heraldry in all probability have been destroyed.

It was customary to repeat the same shield, or the same group of shields, upon early monuments; and it is found that precedence in arrangement was secured for the most important shield, which same shield was sometimes the only one in a series that was repeated; an example occurs in the monument to Earl WILLIAM DE VALENCE, where the shield of ENGLAND is the one that has precedence and is repeated. Upon the Monument of ALIANORE of CASTILE, the shields of *England, Castile and Leon*, and

Ponthieu, (her husband, her father, and her mother,) alternate, and all are repeated. And again, upon the basement of the monument of EDWARD III., a shield of *France Ancient and England* is repeated, alternating with one now charged with the red cross upon a golden field; and, in like manner, his shields of arms "for war and for peace" in alternation surround the monument of the BLACK PRINCE. See p. 256.

Without attempting any further to suggest what usages may have been recognized and adopted in the arranging and placing of heraldic insignia upon mediæval monuments, I will now briefly describe the arrangement of the shields that are still in existence upon a few remarkable early examples.

The monument to King EDWARD III. Upon the south side, each placed beneath a bronze statuette, and all fixed to the body of the monument itself, there remain four shields enamelled upon copper in their proper blazonry; two other shields are lost from the series, but the group of six statuettes is complete.

1. *France Ancient and England*, with a silver label of three points.
2. *Castile and Leon* impaling *France Ancient and England*.
3. *France Ancient and England*, with the Label represented in facsimile in No. 489, Pl. XXXI.
4. Lost, (the statuette represents a bearded man).
5. *Brittany*, (*ermine*), impaling *France Ancient and England*.
6. Lost, (the statuette a youth).

The shields yet existing are for the BLACK PRINCE, the Princesses JOAN and MARY, and apparently for EDMOND, the first Duke of YORK. As I have already stated, upon the basement of this monument there are two large enamelled shields of *France Ancient and England*, and two others bearing, *or*, a cross *gu.*; probably these last were originally shields of *St. George*.

The Brass to Sir HUGH HASTINGS, A.D. 1347, *Elsyng*, Norfolk. The principal effigy has both a surcoat and a shield of *Hastings*, the maunche being beautifully diapered, with a label of three points. The shafts of the canopy are formed of eight compartments, each of them having a canopied effigy, or "weeper;"

these figures, of which three are now lost, have their armorial insignia upon their surcoats. The figures that remain represent EDWARD III., HENRY, Earl of LANCASTER, No. 488 A, Pl. LXIII.; THOMAS BEAUCHAMP, Earl of WARWICK; RALPH, Lord STAFFORD; and Lord ST. AMAND: the effigies that are lost are those of LAWRENCE HASTINGS, Earl of PEMBROKE, No. 338, Pl. XXI; a LE DESPENCER; and ROGER, Lord GREY of Ruthyn. In the central spandrel of the canopy is a mounted ST. GEORGE, his shield (No. 311, Pl. XXIX.) and surcoat and the barding of his charger being charged with his cross; and above all are the helm, mantling and crest of Sir HUGH HASTINGS. The entire remains of this fine Brass have just been engraved by Mr. UTTING for the Norfolk Archæological Society.

The Brass to ALIANORE DE BOHUN, Duchess of GLOUCESTER, A.D. 1399, Westminster Abbey. Six shields of arms, suspended from the shafts of the canopy. On the dexter side: 1. Her husband, THOMAS PLANTAGENET, Duke of GLOUCESTER; 2. Her father, HUMPHREY DE BOHUN, last Earl of HEREFORD; 3. MILO of HEREFORD. On the sinister side: 1. Her husband, impaling DE BOHUN and MILO, quarterly; 2. DE BOHUN impaling FITZ-ALAN and WARRENNE, quarterly: the third shield on this side is lost. In the central spandrel of the canopy, the *Swan Badge* of the DE BOHUNS. See Pl. XX., and No. 511, p. 254.

The Brass to JOICE, Lady TIPTOFT, A.D. 1446, Enfield Church, Middlesex. There are six shields in this Brass, and they are arranged precisely in the same manner as in the last example, the De Bohun Brass. On the dexter side: 1. Her father, EDWARD CHARLTON, Baron CHARLTON DE POWYS; 2. Her husband, Sir JOHN TIPTOFT, impaling the impaled shield of her father and mother, in which impalement her mother's arms appear to the dexter: she was ALIANORE, daughter of THOMAS HOLLAND, Earl of KENT, and widow of ROGER MORTIMER, fourth Earl of MARCH, and precedence was evidently given to her arms in the marshalling of this shield in consideration of her exalted rank; 3. TIPTOFT, her

husband. On the sinister side: 1. TIPTOFT impaling POWYS, her husband and herself; 2. POWYS and HOLLAND quarterly, her father and mother; 3. POWYS, her father and herself. See PL. XVII., and No. 364 A, Pl. XXIII.

EDMOND PLANTAGENET, K.G., Duke of YORK, A.D. 1402, at King's Langley, Herts. An elaborate altar-tomb, supporting a massive plain slab of black marble, which evidently does not belong to the monument. On the destruction of the monastic church at Langley, this tomb was placed in its present position in the north-east angle of the parish church.

The monument is panelled, and in each foliated panel is a shield of arms carved in relief upon the alabaster. At the head are, ST. EDMOND, FRANCE ANCIENT AND ENGLAND, and EDWARD THE CONFESSOR. At the feet the only remaining shield is HOLLAND of Kent, the bordure plain. On the north side, commencing from the west end, LEON, (a lion rampant) and HOLLAND of Exeter, the bordure *semée de lys*. On the south side, commencing from the west end, the EMPEROR, the eagle having two heads, but not crowned; then two shields of FRANCE ANCIENT AND ENGLAND, each with a Label of three points; then the same impaling CASTILE AND LEON; again, FRANCE ANCIENT AND ENGLAND, with a Label of three points; and the same shield, without any Label, but within a bordure; and the series is completed with the same quartered shield, with a Label of five points of *Lancaster* and *France*. The charges on the other Labels are no longer to be distinguished; all that may be certainly affirmed is that, with the exception of the second shield of the series, these Labels have all borne charges. See Nos. 477 A, PL. XLV., 486, p. 253, and 678 A, Chap. XXXII.

The Brass to Sir SIMON DE FELBRYGE, K.G., A.D. 1416. Two achievements of arms are lost. There remain, the Banner of RICHARD II., No. 527, Pl. XXXV.; the same arms blazoned upon a shield; the same arms impaling those of ANNE of Bohemia; and FELBRYGE, (*or, a lion rampt. gu.*), impaling TESCHEN,

(a German coat, *arg.*, an eagle displayed *sa.*): also on two shields a *fetterlock*.

The cresting of the monument of HENRY IV. and his Queen at Canterbury, formed of delicately-carved Tudor flowers, originally had a small shield of Arms blazoned in colour between each pair of the flowers; of these shields 16, with two half-shields at the extremities, yet remain on the south side; from which side 18 other shields have been lost. On the north side 10 shields only, with one half-shield remain, and 24 are lost: and all are lost at the head and the foot of the monument. Figures of angels also once held larger shields, one at each angle, and one in the centre of each side: of this series one mutilated shield only, that of SCOTLAND, yet remains. The flat canopy itself which covers the effigies has evidently been twice painted, the decoration in both paintings having been heraldic. I commend this very interesting monument to the careful consideration of students of Historical Heraldry: and, at the same time, I am unable to resist a suggestion, which I would gladly have reach those who are in high authority, to the effect that this Royal monument, like its fellows at Westminster, is not *quite* in such a condition as will be satisfactory to those who know the value of our national historical monuments of the highest rank. Let no one presume to "restore" these precious relics of departed centuries, since "restoration" and "destruction" are in reality interchangeable terms: but, without any destructive restoring, our Royal (and other national) monuments might be kept with reverent and vigilant care, and they might be empowered to proclaim, even to casual observers, that their worth is understood by those who, beyond all others, are bound to understand and to appreciate it.

MARGARET BEAUFORT, Countess of RICHMOND, A.D. 1509, Westminster Abbey. An altar-tomb in the early Renaissance style, with an effigy, the work of TORREGIANO. The Heraldry is singularly interesting, and the whole is boldly executed in relief in

bronze. At the head, EDMOND TUDOR impaling BEAUFORT, her first husband and herself, the shield surmounted by a crown not arched. On the south side : 1. Her son and his consort, HENRY VII. and ELIZABETH of York ; the shield ensigned with an arched crown ; 2. Her husband's mother, and her first husband, HENRY V., and KATHARINE of France, the crown arched ; 3. Her grandson, ARTHUR PLANTAGENET, Prince of Wales, the crown not arched. On the north side : 1. The shield lost, but the arched crown remains ; 2. Her father and mother, JOHN BEAUFORT, K.G., Duke of SOMERSET, and MARGARET BEAUCHAMP of Bletsho, the crown not arched ; 3. Her paternal grandfather and grandmother, JOHN BEAUFORT, K.G., (son of JOHN PLANTAGENET of Ghent), and MARGARET HOLLAND ; this shield is without any coronet. At the feet, her third husband and herself, STANLEY impaling BEAUFORT, without any coronet. In this shield, STANLEY is quarterly, 1 and 4 grand quarters, *Stanley*, *Lathom*, and *Warrenne*, quarterly ; 2 and 3, *Isle of Man* ; in pretence, *Montault*. See Plates XXII. and XXXII., and No. 557, p. 380.

The monument erected by JAMES I. to the memory of Queen ELIZABETH, in Westminster Abbey, is in itself a complete chapter of Royal Heraldry, as such a chapter would be written by the Heralds of the first Stuart who wore the crown of Great Britain. About the cornice of the architectural canopy of the monument is placed a series of thirty-two shields, the shields themselves being carved in relief, but their charges are blazoned in gold and colours only on flat surfaces ; and as some, if not all of these shields have been painted again at no distant period, there is consequently a degree of uncertainty as to their exact fidelity. As they now appear these shields, with two exceptions, are severally charged with two impaled coats of arms, and they are arranged in the order following. 1. The CONFESSOR : 2. WILLIAM I., *England* (two lions), and *Flanders* : 3. HENRY I., *England* and *Scotland* : 4. GEOFFREY PLANTAGENET, *Anjou* and *England* : 5. HENRY II., *England* and *Aquitaine* : 6. JOHN, *England*, (three

lions), and *Angoulême*, (*lozengy or, and gu*): 7. HENRY III., *England and Provence*: 8. EDWARD I., *England*, and *Castile and Leon*: 9. EDWARD II., *England and France Ancient*: 10. EDWARD III., *France Ancient* and *Hainault*: 11. LIONEL, Duke of Clarence, (*label with three cantons*), and *De Burgh*: 12. *Mortimer and Clarence*: 13. *Mortimer and Holland*, (*plain bordure*): 14. EDMOND, Duke of York, (*label with nine torteaux*), and *Castile and Leon*: 15. RICHARD PLANTAGENET, "of Coningsburgh," (*bordure of Leon*), and *Mortimer and De Burgh quarterly*: 16. RICHARD, Duke of York, (*label with nine torteaux*), and *Neville*: 17. EDWARD IV., *France Modern and England*, and *Widville*: 18. HENRY VII. and ELIZABETH of York: 19. HENRY VIII. and *Anne Boleyn*: 20. JOHN PLANTAGENET "of Ghent," (*label, with nine ermine spots*): 21. JOHN "of Ghent" and *Roett*—(*gu., three Catherine wheels or*): 22. *Beaufort and Holland*: 23. *Beaufort and Beauchamp*: 24. EDMOND TUDOR, and MARGARET BEAUFORT: 25, 26, 27, three impaled shields of *Boleyn*: 28, 29, two impaled shields of *Howard*; the bend is plain, but the Scottish shield was probably painted out when the last re-blazoning took place: 30. DOUGLAS of Angus, and MARGARET TUDOR: 31. STUART of Lennox and MARGARET DOUGLAS, (the father and mother of Lord DARNLEY): 32. HENRY STUART, Lord DARNLEY, and MARY STUART, Queen of Scotland.

Upon the canopy, at its four angles, four small shields, held by two dragons and two crowned lions, are charged with a *rose*, a *fleur de lys*, a *portcullis*, and a *harp*, all crowned. On the basement are four other shields severally bearing, *az., three garbs or*, (CHESTER): *az, a harp or, stringed arg.*, (IRELAND): *sable, ten bezants in pile*, (CORNWALL): and WALES. Also, on either side of the canopy there is an achievement of arms; that to the south has *France Modern and England* upon a large shield, with a *golden lion* and *dragon* as supporters, and the motto, DIEU. ET. MON. DROIT, but without any crown; and on the north side, upon another large shield, *Scotland* impaling *France Modern and England*, with a *unicorn* and *lion crowned* as supporters, the arms of

Scotland and the unicorn being *on the dexter side*; the motto is King JAMES's own, "BEATI PACIFICI." There is no crown above the shield.

The monument of LUDOVIC ROBSART, K.G., Lord BOURCHIER, Standard-Bearer to HENRY V., at Westminster, has shields surrounded with the Garter of the Order. Several slabs, now despoiled of their Brasses, in Winchester Cathedral, to Prelates of the order, show traces of having once been enriched with gartered shields of arms. And in Lincoln Cathedral, upon the monument of CATHERINE, the last wife of JOHN PLANTAGENET of Ghent, the shields of arms were originally surrounded with the collar of SS.

The use of BADGES in the heraldic decoration of monuments is exemplified at Westminster in the sculptured figures in the chantry of HENRY V.: and again, upon the slab that covers the tomb of Sir HUMPHREY BOURCHIER, A.D. 1471, which bears four richly-quartered shields with labels, and six *Bourchier-knots*, each one of them surmounting a piece of armour for guarding the elbow, No. 695, p. 285; these knots are formed of straps, one of them distinguished from the other by being studded, and both ending in buckles; the slab also, which still retains the brass effigies of HENRY BOURCHIER, Earl of ESSEX, and ISABELLA his Countess, at Little Easton, was originally powdered with *Bourchier-knots* and *fetterlocks*. In Brasses at Tong, Salop, an *elephant* appears as a Badge, and an *elephant and castle* at Wivenhoe in Essex; the *Beauchamp bear* is introduced into the Brass of the Earl of WARWICK; a slab at Biggleswade is *semée of crescents and escallops*; at Digswell, Herts, Lady PERIENT has her *swan* Badge embroidered upon her collar; and at Burnhamthorpe, in Norfolk, in the spandrels of the canopy of the Brass to Sir WILLIAM CALTHORPE, is the Knight's Badge, a *hawk belled and jessed*, on a mount, having a scroll in his beak with the motto, *Penser de fyner*.

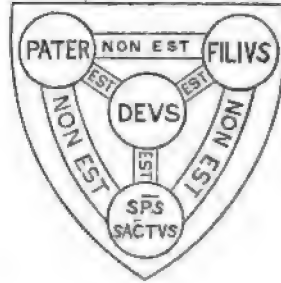
Examples of arms emblazoned on *Lozenges* occur in the monu-

ments to MARGARET DOUGLAS, Countess of LENNOX, A.D. 1577; to the Duchess of SUFFOLK, A.D. 1563; and to MARY STUART, the infant daughter of JAMES I., all of them in Westminster Abbey.

There is another class of early monuments of a simple character, which will always be regarded with much interest by the Herald. I refer to the monumental slabs, either incised or sculptured in relief, that bear certain significant symbols to denote the rank, profession, or occupation of the persons commemorated. In almost every instance, the Christian symbol, the Cross, appears with the other devices, and occasionally there is also a shield of arms. Memorials of this description are charged with the mitre, staff, chalice, and book of ecclesiastics; with the warrior's sword, and the pilgrim's staff; with keys, bows and arrows, axes, ships, fish, penners and ink-horns, trumpets, implements for bell-founding, horse-shoes, hammers, nails and anvils, shears, scissors, gloves, shoemakers' implements, (these last at Kilkenny) and various other devices of a similar character. I have engraved a numerous series of these slabs in my "*Christian Monuments*."

There still remains a group of symbolical devices, that appear in early monuments, and sometimes in both architecture and seals, which may be appropriately noticed at the conclusion of this chapter. These are what may be entitled devices of a sacred character, and they comprise: 1. *The Emblems of the four Evangelists*: the angel of ST. MATTHEW, the winged lion of ST. MARK, the winged ox of ST. LUKE, and the eagle of ST. JOHN; these figures were constantly placed at the four angles of Brasses, and other commemorative memorials. 2. *The emblems of our LORD's Passion*: the cross, nails, scourges, crown of thorns, reed with hyssop, the dice of the soldiers, and some others, which are arranged in groups and charged upon shields. And, 3. The singular shield designed to symbolize the HOLY TRINITY, which is represented in No. 608; the example is drawn from the Brass at St. Cross, near Winchester, A.D. 1382, to JOHN DE CAMPEDEN. In the same

Brass there is also a striking example of the shield of the Passion ; and other good examples occur in the inlaid pavement tiles at Great Malvern. Amongst many others, I may specify some



No. 608.

beautiful small shields of the Passion that are sculptured upon the Ramrydge monument at St. Alban's.



No. 610.—Secretum of HENRY PLANTAGENET, second son of EDWARD
first Earl of LANCASTER.

CHAPTER XXIV.

THE HERALDRY OF SEALS AND COINS.

SECTION I.

SEALS.

THE Art of Seal Engraving, in the first instance singularly rude, but from the first giving promise of future excellence, attained to its highest perfection in England during the reign of EDWARD III., when it was very extensively practised, and enjoyed the greatest popularity.

Figures of every kind, architecture, heraldic and other devices, with every conceivable variety both of accessory and of legend, were introduced into these early Seals. Hence they afford such varied illustrations of the taste, feelings, fancy and humour, of the religion also, and of the superstitions of their times. History, Genealogy and Biography derive from them both evidence and facts of peculiar importance; and, above all, HERALDRY might be content to rely upon Seals alone to exemplify its principles and to illustrate its practice.

Seals were not introduced into England until the reign of

EDWARD THE CONFESSOR, from whose time the *Royal Seals of England* form an uninterrupted series of surpassing interest and value. Within a few years after the Norman Conquest, the use of Seals became generally established; and early in the twelfth century they were universally adopted for authenticating all written documents. On June 15, 1215, *Magna Charta* was sealed by King JOHN; nor is a royal signature known to have confirmed a document until the time of RICHARD II., at the close of the fourteenth century. Perhaps the earliest approximation to the signature of a royal personage appears upon a warrant of the BLACK PRINCE, A.D. 1370, under his privy-seal, which is subscribed by the Prince himself with the words, *Houmout, Ich Dien*.

Signet-rings were made either by engraving the required designs upon gems, agates, and other hard stones, or by cutting the devices and legends on the metal of the rings themselves. The larger Seals (and many of the early Seals are of very considerable size) were engraven on suitable pieces of gold, silver, latten or brass, or steel. Jet is found to have been sometimes employed, with some other materials. In form the Seals are either circular or pointed ovals, the latter shape being that generally adopted by Ecclesiastics, though not by any means restricted to them. The Royal Seals are circular. In rare instances Seals are found lozenge-shaped, triangular, or cut to the form of an heraldic shield. The impressions were taken in wax of various colours, green, red, different shades of brown, a dull yellow, and white. Like Coins, the more important Seals were very commonly *impressed on both sides*. Such impressions were *appended* to documents, and not stamped upon them. In taking these impressions, consequently, two dies or matrices, each having its own device and legend, were employed; these were severally called the *Seal* and *Counter-Seal*; but the *double impression constituted a single Seal*, its two sides being distinguished as its *obverse* and *reverse*. In the fifteenth century, it became

customary to cover the wax for the sake of preserving it with a wrapper of paper; or various ingenious devices were employed for securing the wax from injury, by encircling the impression with "fenders" formed of rushes, leaves, or plaited paper. "Fenders" of this kind have been found attached to Seals as early as 1380. Sovereigns and persons of high rank, in addition to their official Seal, had a personal or private Seal, designated a *Secretum*. The same individual also occasionally possessed and sealed with more than one *Secretum*, and where several offices were held by one person, he would use a separate Seal for each office.

A very superficial classification of Seals is sufficient to convey a correct idea of the comprehensive range of *Seal Heraldry*. Thus, Seals may be classified as,

I. *Ecclesiastical*, and II. *Lay or Secular*. Each of these primary groups is divisible into (1). *Official*, and (2). *Personal* Seals. The Personal Seals necessarily comprise unlimited varieties; and the Official Seals, both Ecclesiastical and Secular, may be sub-divided into those Seals of individuals which make a reference to the dignities, offices, or preferments that may be held by them; Common Seals of bodies corporate, and the like; and Seals of office, that are not identified with any individual officer. Thus almost every possible application and expression of Heraldry appears in association with Seals.

The student of Heraldry will do well to take up Seals with the intention to deal with them upon some definite system. His study, to prove really satisfactory to him, had better be devoted, first, to one class of Seals, and then to other classes, in such order of succession as he may find to be most desirable. For example, the *Great Seals of England, Scotland, and France* form three kindred groups for separate and yet connected study. Other groups may be formed somewhat after the following manner:—The Seals of the Archiepiscopal and Episcopal Sees, with the Arms of the Archbishops and Bishops: Monastic

Seals: Royal Secreta: the Seals and Secreta of certain noble families, as the DE BOHUNS, the FITZ-ALANS, the MORTIMERS, and others: the Seals of knights and esquires: the several classes of Seals of a particular period: or miscellaneous Seals of any period. Or again, Seals may be selected for study with reference to certain special heraldic qualities in the Seals themselves—such Seals, for example, as illustrate *Marshalling Arms*, or *Cadency*, or *Military Heraldry*, or *Supporters*, or *Crests*, or *Badges* in association with shields, or varied forms of *Shields*, or *Legends*, or Architectural and other *Accessories*. In every instance Seals will more than satisfy the student's highest expectations. Seals were evidently the delight of the early Heralds; and Seal-Heraldry, accordingly, is Heraldry thoroughly in earnest. Such Achievements of Arms as abound in Seals, so complete, so spirited, so full of heraldic life and energy, rarely occur elsewhere. The History of Heraldry also is written in Seals with a comprehensiveness, an accuracy, and a copious richness of illustration, that leave very little to be desired. I have already shown, (Chap. XIV.), in what manner the aggroupment of several distinct shields of arms upon a single Seal led to Marshalling; and Marshalling, in its most expressive historical forms, is exemplified in multitudes of Seals.

The *Great Seals* constitute a truly important chapter in Historical Heraldry. Every Seal has two distinct designs. In one the Sovereign is represented on horseback, and in the other as enthroned. The mounted figures appear always to have been regarded as the *Obverse*, or *Seal*, and those enthroned as the *Reverse*, or *Counter-Seal*. Until the time of JOHN, the throne in these Seals is a mere stool, with certain ornamental accessories. In the second Seal of HENRY III., the royal seat assumes a more dignified character. EDWARD I. copied his father's Seal, but the design is better executed. The same Seal was used by EDWARD II., with a *Castle of Castile* added on each side of the throne. Great improvements in design,

including elaborate architectural enrichments, with peculiarly interesting Heraldry, were introduced into the different members of the series of Great Seals made by EDWARD III. He commenced by placing *two fleurs de lys* (his mother, it will be remembered, was ISABELLA of France) above the *castles* in the Seal of his father and grandfather; then he substituted for the old Seal (in the year of his accession, in the October of 1327) a new one, of improved general design, with the fleurs de lys much more emphatic. In 1340, a Seal appeared charged with *two shields of France Ancient and England quarterly*. After this, two Great Seals of EDWARD III. were in use, sometimes concurrently—one by the King himself, in which the legend runs REX FRANCIE ET ANGLIE; and the other, used in England when the King was absent in France, with the legend REX ANGLIE ET FRANCIE. Another Seal, made in accordance with the peace of Bretigny, A.D. 1360, *omits* the "FRANCIE" altogether from the legend, but *retains the quartered fleurs de lys* in the shield as before. The "FRANCIE," however, resumes its original place before the close of the reign. RICHARD II. and HENRY IV. merely substituted their own names for the "EDVARDUS," and they used the same Seal as EDWARD III. In or about 1408 HENRY IV. added another Seal, the largest and richest of all the mediæval Seals of England, in which the fleurs de lys are reduced to *three* in each quarter of the shield. EDWARD IV. placed a *Rose of York* in alternation with each word of the legend of his Seal, and afterwards a *Fleur de lys*, the whole being encircled with a *bordure of Roses*. HENRY VII. introduced a *Rose on a Branch*; and HENRY VIII. separated the words of his legend by alternate *Roses and Fleurs de lys*; he added a *Fleur de lys and a Lion* to the obverse of his Seal, and eventually he adopted a Seal designed after the manner of the Renaissance.

The equestrian figures of the obverse of the Great Seals afford characteristic illustrations of arms and armour, and also of horse equipments. In the second Seal of RICHARD I., the three lions

of England for the first time make their appearance on the royal shield. EDWARD I. places them on the bardings of his charger, as well as upon his shield, but not upon his surcoat; and EDWARD III. appears with a full display of royal blazonry upon the appointments as well of his horse as of his own person. The succeeding heraldic changes in the Great Seal of England I leave to the researches of students. The Great Seal of the Commonwealth, however, I may describe, as a curious example of Puritan Heraldry. This Seal, which was voted by the Commons, January 9th, 1649, was adopted on the 8th of the following month, when it was formally declared to be "the Great Seal of England." Two years later this same Seal appears in such a form as this: Obverse,—*A Map of England and Ireland; in the Channel a Fleet; in chief a Shield of St. George; in base a Shield of Ireland*: Legend,—"*The Great Seale of England, 1651.*" Reverse,—*The House of Commons sitting*: Legend,—"*In the third Yeare of Freedome by God's Blessing restored, 1651.*" Upon his own Seal OLIVER CROMWELL bore, quarterly, 1 and 4, *the Cross of St. George*; 2, *the Cross of St. Andrew*; 3, *Ireland, (az., a harp or)*; over all in pretence, for CROMWELL, *sa., a lion ramp. guard. arg.*: with these arms the Protector assumed as Supporters the *Crowned Lion of England* with a *Sea-horse*; and he also borrowed the *Helm, Crown, Crest, and Mantling*, from the Royal Seals. Below his Shield is the motto, *PAX. QUERITUR. BELLO.*; and the circumscribing Legend is, *Olivarius: Dei: gra: Reipub: Angliæ: Scotiæ: et: Hibernæ: &c.: Protector.* This Seal was engraved with much delicacy, in the heraldic feeling of his time, by THOMAS SIMON.

The Great Seals of several other personages of importance in the mediæval history of England abound in heraldic accessories and devices; amongst them, as an example of the greatest interest, I may specify the Great Seal of JOHN of Ghent, as King of CASTILE. The Great Seal of THOMAS, second Earl of LANCASTER, is a very noble work. On his own helm and on the head of his charger, the Prince displays a *dragon* as his crest, No. 524.

CADENCY.

PLATE XLV.

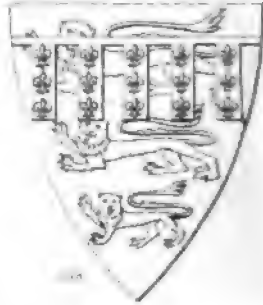
SEAL OF WILLIAM DE ROMARE.
EARL OF LINCOLN 1198



EDWARD II
AS PRINCE ROYAL.



LANCASTER



HOLLAND.



47

From the Monument at Kinsale Langley

Plate XLV.

Pl. XXXV. The Counter-Seal is also large and very fine. The shield is differenced with a label of five points "of France," and on either side of it there is a dragon. The Great Seal of THOMAS of Woodstock, Duke of GLOUCESTER, is another fine example of its class.

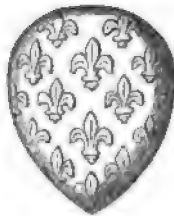
The practice prevalent with the early seal-engravers to introduce some figure or figures of animals, all of them without doubt Badges, on each side of either the Shield or the Crest, I have already stated to be in all probability instrumental in introducing regular *Supporters* as accessories of Achievements of Arms (see p. 277); and I have also referred to many fine and interesting examples of early Seals. It will be necessary for me here to adduce only a few other examples in further illustration of the "Heraldry of Seals." No. 609, Pl. XLV., is copied from Mr. PLANCHÉ's enlarged representation of the shield of WILLIAM DE ROMARE III., Earl of LINCOLN, who died as early as 1198. This shield is held by the Earl, armed in mail, with a cylindrical helm, and on horseback. The original appears to have been lost, but a drawing of this very curious Seal is preserved in an heraldic MS. in the City Library at Chester. The crosslets are undoubtedly very early "differences." A Secretum of WILLIAM LONGESPÉE, Earl of SALISBURY, ("Fair Rosamond's" son), who died A.D. 1226, is simple and significant; it is charged with his *long sword and its belt*: the Seal bears the mounted figure of the Earl, with his shield of six lioncels, and with two similar lioncels on the barding of his charger; his Countess, ELA, is represented on her Seal standing between two lions, the Counter-Seal being charged with the six lioncels of her husband. These Seals are engraved in the *Salisbury Volume* of the "Archæological Institute," where they illustrate an admirable paper (one of an equally admirable series of papers of the same class) on "*The Earldom of Salisbury*," by Mr. JOHN GOUGH NICHOLS, F.S.A. RANULPH DE BLONDEVILLE, Earl of LINCOLN and CHESTER, A.D. 1217-1232, on his Seal carries a shield charged with *three garbs*, and the

same bearings appear upon the barding of his charger; the Counter-Seal has a similar shield. The Seal of ROGER DE QUENCI, Earl of WINCHESTER, A.D. 1220-1264, displays his shield *masculée*. And HENRY DE LACI, Earl of LINCOLN, A.D. 1272, on both his Seal and his Secretum has his shield charged with his *rampant lion*.

Two early Seals of the NEVILLES exemplify both the forms of the shields that were represented by the Heralds of HENRY III. and EDWARD I., and their treatment of the *Label* as a mark of Cadency; Nos. 667 and 668, Chap. XXXI. Another Seal of the



No. 703.—Seal of MAUGER LE VAVASSOUR.



No. 238 A.—Seal of the Dauphin Louis.



No. 702.—Seal of THURSTAN.

same early period is charged with a similar shield of ST. JOHN, No. 700, Chap. XXXI.; and in the corresponding Seal, No. 701, of a ST. JOHN of Sussex, the shield has its own *chief with its six-pointed mullets charged upon a field of Warrenne*, a remarkable instance of heraldic combination. The shield in this interesting Seal is supported, after a very rude fashion, by three dragon-like monsters. Again: the heraldic Seal of THURSTAN, "*Dispensatoris Regis*," No. 702, is another early example, with which may be associated the Seal of MAUGER LE VAVASSOUR, No. 703: this last shield bears the letter M, the initial of the owner's name; or, possibly the device, which afterwards was modified into the well known fesse dancette of the Vavassours, was originally designed to be a monogram of the two initials, M V. With this early group may be associated the Seal of the Dauphin LOUIS, A.D. 1216, which bears a shield *semée de lys*, No. 238 A, p. 404; (See also p. 73.)

About the same period, ALICE, Countess of EU, the wife of RALPH, brother of HUGH DE LUSIGNAN (father of Earl WILLIAM DE VALENCE, see p. 188,) on her Counter-Seal bears a shield of *Lusignan—barruly arg. and az.—differenced with a label of seven points*: she died in 1227, her daughter MAUDE having married the HUMPHREY DE BOHUN of that time, and thus the two families of the powerful Earls of HEREFORD and PEMBROKE were connected. Nearly a century later, the Seal of JOHN DE WARRENNE, Earl of SURREY, bears his shield—*chequée or and az.—surmounted by a lion of England*, and between the *two barbels* and the *crosslets fitchées* of the house of DE BARR, No. 329 c, Pl. LXXXI. This great Earl had married JOAN, daughter of HENRY, Count DE BARR and his Countess ALIANORE, eldest daughter of EDWARD I., and he was himself the lineal descendant of GEOFFREY of ANJOU. The Seal of the Countess JOAN I have described, with a diagram, No. 329, at page 150. SANDFORD has engraved this Seal (p. 122, 2nd edition), and it is also represented with its Charges in *Heraldry of Fish*, p. 70.

JOAN, the second daughter of EDWARD II. was married to GILBERT DE CLARE, Earl of GLOUCESTER and HERTFORD, and their youngest daughter, ELIZABETH DE CLARE, became the wife, first, of JOHN DE BURGH, eldest son of RICHARD, Earl of ULSTER; secondly, of THEOBALD DE VERDUN; and thirdly, of ROGER D'AMORI. Her Seal, No. 705 A, PL. LXXXI., is another interesting and characteristic example of the aggroupment of several distinct Coats, so as to form a single compound composition, (see p. 150): thus, in the central compartment of the Seal is the shield of ROGER D'AMORI—*barry nebulée of six arg. and gu., a bend sa.* (Roll of E. II.)—environed by the *three lions of England*; in chief is *Ulster, differenced by a label*: in base is *Verdun—or, fretlée gu.* (Rolls of H. III. and of E. II., and Seal to the BARONS' Letter); to the dexter and sinister are *Clare*; and at the four angles the *castle and lion* of CASTILE and LEON appear alternately. The Seal of ELIZABETH, daughter of the JOAN last named by her last marriage with ROGER D'AMORI, bears a close resemblance to the Seal of her mother, and may very advantageously be compared with it as an illustration of the heraldic feeling and usage of the first half of the fourteenth century. This Seal, No. 705, which,



No. 705.—Seal of ELIZABETH, Lady BARDOLF.

No. 706.—Seal of MATILDA DE FILLIOL.

No. 704.—Seal of JOHN, Lord BARDOLF.

with the Seal of the husband of ELIZABETH D'AMORI, JOHN, Lord BARDOLF, is attached to a deed, dated 1340, has a central circular compartment surrounded by eight others, the whole being on a



SEALS.

CHAPTER XXV



Plate LXXXI

field of what I may describe as Gothic architectural diaper: in the centre is a shield of BARDOLF, (No. 388 B, Pl. XXVII.—*az.*, *three cinquefoils or.*), with *Ulster* (without any label) in chief and base, to the dexter *Clare*, to the sinister *d'Amori*, and *Castile* and *Leon* as before in the compartments of the angles. The Seal of JOHN, Lord BARDOLF himself (he married ELIZ. D'AMORI in 1337) is remarkable for its elaborate traceries, No. 704, and the exquisite skill with which the seal-engraver has executed his rich design: the impression of this beautiful Seal which lies before me also shows that, without considerably enlarging the scale of the original, it is not possible to give a perfectly satisfactory engraving of it. The Seal of ELIZABETH DE BURY, figured in *Norfolk Archæol.*, (v., 301,) is another good specimen of a compound heraldic Seal. The small Seal of MATILDA, daughter of ROGER DE LASCELLES, No. 706, is another graceful variety of this same interesting class: in the years 1288 and 1293 she was married, first to Sir W. DE HILTON, and secondly to Sir R. DE FILLIOL; accordingly, her Seal has the shield of *Lascelles—arg.*, *three chaplets gu.*; *Hilton—arg.*, *two bars az.*; and *Filliol—gu.*, *a lion ramp. arg.*, over all a bendlet *az.* (Another shield of FILLIOL is *vairée*, a canton *gu.*) Two other equally characteristic examples of Seals of this class, Nos. 329 B, and 331, are described at page 152.

The dimidiated Seal of MARGARET, second Queen of EDWARD I., for the first time exhibits a shield charged with the arms of ENGLAND and FRANCE united in a single composition, No. 322, Pl. XVIII.; and the second Seal of this same Royal Lady, No. 332 A. Pl. LXXXI., shows the *Royal Shield of ENGLAND environed with the fleurs de lys of FRANCE* on the field of the Seal itself, after the manner of a bordure; (See p. 152.) The Seal of WILLIAM DE CLINTON, Lord of ALLESLEY, who in 1337 was created Earl of HUNTINGDON, exemplifies precisely the same usage at a somewhat later period—A.D. 1333. This WILLIAM DE CLINTON was the second of the two sons of Sir JOHN DE CLINTON and IDA his wife,

one of the co-heiresses of WILLIAM DE ODINGSSELLS, of Maxworth Castle, and he married JULIANA, sole heiress of Sir THOMAS DE LEYBOURNE. His Seal is charged with a *shield of Clinton*, (as it is blazoned for him in the Calais Roll)—*arg., six crosslets fitchées sa., and on a chief az. two mullets or.*, within an octofoil; and the *field of the Seal* itself displays *eight lioncels*, which form a bordure about the shield, No. 332 B., Pl. LXXXI.; see also No. 400, Pl. XXXVII. The Arms of LEYBOURNE are, *az., six lioncels arg.*, Roll of H. III.; (See *Archæol. Cantiana*, l. 1, and v., 192.) A deed, dated June 13th, 1350, executed by this same Earl of HUNTINGDON, has the same shield, with the six lioncels of *Leybourne* upon the field of the Seal, and in base two small *slips of oak*; (*Archæologia*, xxxviii., 272.) In the Roll of E. III., *three mullets* are charged on the chief of WILLIAM CLINTON, and also on the chief of his elder brother JOHN, Lord CLINTON, whose shield is without the crosslets: and in the Roll of R. II., JOHN DE CLYNTON bears, *arg., on a chief az., two mullets or, pierced gu.*; (See p. 183). The Secretum of HENRY, second son of EDMOND, the first Earl of LANCASTER, who afterwards succeeded his father and his elder brother in that Earldom, claims particular attention, No. 610, p. 397; (see also p. 235). It bears the shield of the Earl—*England differenced with an azure bendlet*, as he displayed the same composition upon his banner at Caerlaverock. This adoption of a bendlet “for Difference” by a younger son, in the early days of Cadency, shows a disinclination at that time to multiply the differencing charges upon labels. HENRY, first Duke of LANCASTER, the only son of Earl HENRY, also differenced during his father’s lifetime with a *bendlet*, as appears from his Seal, with the legend, s: HENRICI: LANCASTRIE: COMITIS: DERBETE, engraved in the *Archæol. Journal*, vol. x. p. 329. In the Roll of E. III., the Arms of this Prince are thus blazoned, “*Le Count de Darby port les armes d’Engleterre a une baston d’assure*: he was created Earl of DERBY in 1337, succeeded to the Earldom of LANCASTER on the death of his father in 1345, and became DUKE



PLATE LXX.

CHAPTER XXIV.

HERALDIC SEALS.

- No. 509. (1.)—Seal of THOMAS PLANTAGENET, K.G., Duke of GLOUCESTER ;
A.D. 1395 : pages 241, 258, 277, 409.
- No. 397A. (2.)—Seal of WILLIAM DE BOHUN, K.G., Earl of NORTHAMPTON ;
A.D. 1350 : pages 186, 409.
- No. 338A. (3.)—Seal of HUMPHREY DE BOHUN Earl of HEREFORD ; A.D. 1320 :
page 409.
- No. 525. (4.)—Seal of THOMAS HOLLAND, K.G., Earl of KENT ; A.D. 1380 :
pages 247, 278, 409.

in 1352. The Seal of QUEEN'S COLLEGE, OXFORD, one of the most beautiful heraldic Seals in existence, is charged with three shields; to the dexter a shield of *France Ancient and England*; to the sinister a shield of Queen PHILIPPA, of Hainault, bearing *England quartering Hainault*, as in No. 337, p. 159; and in base the Arms of the College, *or, three eagles disp. gu.* Again, the fine Seal of THOMAS ARUNDEL, Archbishop of CANTERBURY, A.D. 1396-1414, in the base of the composition is charged with the Royal Shield of RICHARD II., *France Ancient and England* impaled by the *Confessor*, No. 536 c., Pl. LVIII., and with the shield of the Archbishop himself; *Archæologia*, xxvi., 297. The beautiful Seals of THOMAS of Woodstock, Duke of GLOUCESTER, and of THOMAS HOLLAND, K.G., Nos. 509, 525, Pl. LXX., I have already described; see pp. 241, 258, 277. In Nos. 397 A, 398 A, also in Pl. LXX., two Seals of the DE BOHUNS, Earls of HEREFORD and NORTHAMPTON, are represented; the mullets of Northampton here have six points, and the Earl of HEREFORD shows his close alliance with the Crown of England by introducing *three lions passant guardant* into the composition of his Seal. Again, at p. 271, I have described the remarkable Seal of the MORTIMERS, No. 270, which appears at the end of this Chapter, together with the curious Seal of EDMUND DE ARUNDEL, No. 270 A, which I am enabled to show side by side with No. 270. About A.D. 1400, the Seal of Sir WILLIAM DE BRAOSE displays in the centre of the composition his own achievement of arms, with the separate shields of ANDEVILLE, ST. LEGER, ST. OMER and MALMAINS on either side. In his excellent and judicious "*Guide to the Study of Heraldry*" (page 38), Mr. MONTAGU refers to another most interesting Seal of the same family of DE BRAOSE or DE BREWYS, which bears on a shield, *az., crusilée, a lion ramp. or.* (See p. 175 and No. 390 A, Pl. XXXVII.), *dimidiating* MORTIMER (No. 99, p. 31), and *having in chief, charged on a roundle, the Arms of England*. This Seal, attached to a deed dated 1373, (Harl. MS. 5805,) was adopted by BEATRICE, youngest daughter of ROGER MORTIMER, first Earl of

bardings of their chargers also rich with heraldic devices, abound in the Seals to which the student of Heraldry will be certain to assign a place of honour in his collection. As typical examples of this most interesting class, in addition to the Great Seals, I have selected the Seals of WILLIAM LONGESPÉE, Earl of Salisbury, (died 1226); of HENRY DE LACI, Earl of LINCOLN and SALISBURY, (died 1272); of ROBERT DE VERE, Earl of OXFORD, No. 728, Pl. LXXXII., (died 1296); of HUMPHREY DE BOHUN, Earl of HEREFORD, (killed 1322); of WILLIAM MONTACUTE, Earl of SALISBURY, No. 729, (died 1343); and of JASPAR TUDOR, K.G., Earl of RICHMOND and Duke of BEDFORD, (died 1497).

Representations of the *shipping* of the olden time, which were taught to share in the heraldic sentiment of their era, are not uncommon in mediæval Seals. In many of these Seals the drawing is curiously imperfect in the proportions of the crews and of the ships that carry them, and also in the comparative sizes of these ships and the fish that are represented as swimming in their own proper element beneath the keels. The special characteristic of these vessels when they carry sail is the heraldic blazonry, which is displayed upon the sails themselves; see p. 288, and No. 530, Pl. XXXV. The armorial compositions cover the entire area of the sails, making them *sails of arms*, until in the sixteenth century shields of ample dimensions were charged upon the sails, as in the Seal of CHARLES, Lord HOWARD of Effingham, the Lord High Admiral of England who encountered and, aided by the winds, gave so good an account of the Armada. In the Seal of THOMAS BEAUFORT, Duke of EXETER, an earlier "High Admiral," (about 1416,) the sail of his ship is charged over its entire surface with the Arms of BEAUFORT, No. 479, Pl. XXXII.: at the stern of the vessel also there is a banner of *France and England*, and forward another banner bearing a *simple cross*. JOHN HOLLAND, Earl of HUNTINGDON, (A.D. 1436,) upon his Seal as "*Admiral of England, Ireland, and Aquitaine*," displays a much nobler looking ship, with a splendid *sail of Holland of Exeter*;

S E A L S.

CHAPTER XXIV.



· ROBERT DE VERE, FIFTH EARL OF OXFORD.

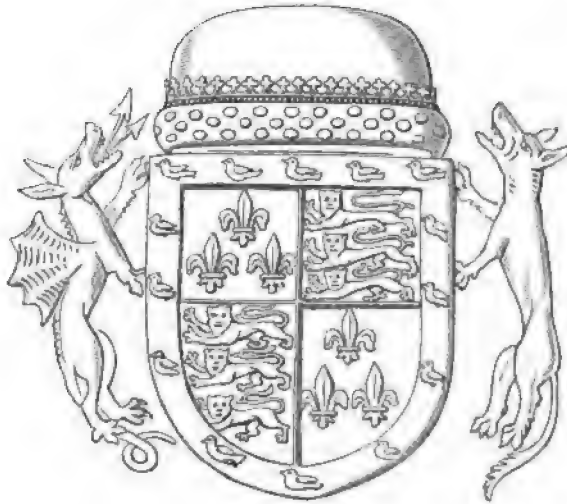


WILLIAM MONTAGUTE, EARL OF SALISBURY.

Plate LXXXII.

No. 477 A, Plates XLV. and LXV. Another Seal of the same order, thirty years later, is charged with the splendid ship of LOUIS of BOURBON, Admiral of France: (See *Archæologia*, xxvi., 479; also xiv., and xviii., 434.) The Seals of the CINQUE PORTS of Kent and Sussex exhibit several curious ships, which display their own proper banner, *the lions and ships dimidiated*, as in No. 326 A, Pl. LXXX., with the Banner and the Shield of England; (see *Sussex Archæol.*, l. 14, and *Heraldry of Fish*, 178). The original Seal of Great Yarmouth in Norfolk, again, with its three very fine herrings in base, is charged with a fishing-vessel of the middle of the 14th century; (*Heraldry of Fish*, 150).

The Counter-Seal of JASPAR TUDOR, K.G., uncle of HENRY VII.,



No. 683.—Arms of JASPAR TUDOR, K.G., from his Seal. (See p. 249.)

an impression of which is attached to a grant of land in the county of Monmouth, bears his shield of arms, supported by a dragon and a wolf, and ensigned by a cap of estate of very large dimensions, closely resembling the caps that are sculptured upon the Monuments of Duke HUMPHREY PLANTAGENET and Abbot

RAMRYDGE, at St. Alban's. It is remarkable that in this shield the quarters of *France Modern* have the fleurs de lys arranged *one and two*, instead of *two and one*; (*Archæol.* xviii., 429,) No. 683. In a Seal of the "*White Carmelites of Hitchin*," Hertfordshire, a *quartered shield of England and France Modern, England being in the 1st and 4th quarters*, is introduced, with another shield of *England only*; (*Archæol.* xviii., 447.) The Seal of EDWARD IV. for his Chancery of Monmouth bears *England with a label of France*, and is a fine example of Seal Heraldry; (*Archæol. Journal*, xiv., 55.) The two curious Seals of EDWARD PLANTAGENET and ARTHUR TUDOR, as Princes of WALES, already described, (see pp. 259 and 325, and Pl. LX., No. 699), must be here specified as valuable examples of their class; and with them may be associated the judicial Seal—"S. IUDICIALE"—of Queen ELIZABETH, for the Counties of Caermarthen, Glamorgan, and Pembroke, on the reverse of which, beneath the quartered shield of *France Modern and England*, (the fleur de lys *two and one*), supported by a dragon and an heraldic antelope, is a scroll with the motto: DEN, and the badge of three feathers grouped together, and having their tips bending over; (*Archæol.* xxxi., 495.)

At page 279, I have referred to a few early Scottish Heraldic Seals of great interest, and amongst others to the Secretum of JAMES I., A.D. 1429, which bears the Royal Shield of Scotland ensigned with a crown of beautiful design, and regularly supported by *two lions rampant guardant*. These, the earliest Royal Scottish Supporters, continued in use until JAMES V. substituted *two unicorns* for the two lions their predecessors. In the Garter-Plate of JAMES V. of SCOTLAND, who was elected a Knight of the Garter in 1533, the shield is supported by *two unicorns argent, royally gorged and chained or*. In this achievement the crest is a *lion passant gu.*, upon a coronet *or*, holding in his dexter paw a naked sword erect *ppr.*, with the motto, "IN MY DEFENCE." Upon the Great Seal of this Prince the lion of the crest is *passant guardant*; and it was so borne by JAMES IV., and his three immediate pre-

decessors. The present Crest of Scotland, No. 567, Pl. XLVI., was first adopted by JAMES VI. of Scotland, the first King of Great Britain.

I must be content here to adduce only three other examples of early Scottish Seals; the first of these, the Seal of WALTER LESLIE, Lord of Ross, A.D. 1367, is perhaps the earliest composition in which quartering arms is known to have been introduced into Scottish Heraldry; it bears, first and fourth, *a bend charged with three buckles*, for *Leslie*, and second and third, *three lions rampant*, for *Ross*. The next Seal, that of WILLIAM, first Earl of DOUGLAS and Earl of MAR, bears, 1 and 4, for *Douglas*, *a human heart*, and on a chief *three mullets*; 2 and 3, for *Mar*, *a bend between six crosslets fitchées*. And lastly, the Seal of JOAN, daughter of JOHN DE BEAUFORT, Earl of SOMERSET, the widow of JAMES I. of SCOTLAND, which bears the arms of *Scotland* impaling those of *Beaufort* upon a lozenge. The first and the last of these three Seals are engraved in Mr. SETON's "*Law and Practice of Heraldry in Scotland*," a work which was published early in the last year, and shortly after the appearance of the first edition of my own volume. I gladly avail myself of this opportunity for recording my admiration of Mr. SETON's most excellent work, which cannot fail to command the cordial sympathy of every true lover of Heraldry, on whichever side of the Tweed he may have his home. Mr. SETON has the true feeling of a Herald, coupled with the resources of a sound and learned lawyer and an accomplished scholar, and he writes with an earnestness and also with such a thorough mastery of his subject, that his book at once takes rank as a standard authority.

The woodcut which follows, No. 707, drawn from the Seal of JOHN, Earl of ARUNDEL, exemplifies the spirited manner in which the heraldic artists of the fifteenth century introduced Supporters into their compositions. The shield quarters *Fitz-Alan* and *Maltravers*—*gu.*, *a lion rampant. arg.*, and *or, fretté sa.* (See p. 278.) I may here refer students to the learned paper by Sir HARRIS

NICHOLAS on the Seals affixed to the BARONS' Letter to the POPE in 1301, printed in the *Archæologia*, vol. xxi., pp. 192-231; to some "Observations on the use of Seals in England," in *Archæol.*, xviii., pp. 12-20, and 47; to various curious and valuable papers on



No. 707.—Seal of JOHN, Earl of ARUNDEL.

Seals in the publications of the *Archæological Institute* and the *Archæological Association*; and to the numerous and varied engravings of Seals that illustrate SURTEES' *History of Durham*.

SECTION II.

COINS.

The Heraldry of the Coinage in its general capacity may be said to be identical with other expressions of the Royal Heraldry of England. The Shield of Arms of the reigning Sovereign, with certain significant Devices as accessories, would naturally be expected to appear on English Coins; and such an expectation in many instances would be realized. In such Coins the Herald finds authoritative examples both of the Royal Shield and the favourite Royal Badges of each successive period. The Heads of the Sovereigns also place before him the changes in the form of

the Royal Crown which took place from time to time. But our Coins have other types, also heraldic, which possess great historical interest.

The *Noble*, (introduced by EDWARD III.), the *Rose-Noble* or *Rial*, (EDWARD IV.), the *Angel*, (HENRY VI.), the *Sovereign*, (HENRY VII.), the *George Noble*, (HENRY VII.), all in gold, and the *Crown* in both gold and silver, (HENRY VIII.), stand foremost amongst those English Coins which do not bear the Royal Shield of Arms. The *Noble* of EDWARD III. is charged with a figure of the King, crowned, in armour, and with his sword, his shield bearing *France Ancient and England* quarterly, standing in a ship which carries at its mast-head a *pennon of St. George*. This type is found to have been slightly modified under the succeeding princes. Thus, Queen ELIZABETH is seated in her ship, and holds a sceptre; and the ship itself is charged with a Tudor Rose, and carries at the bow a banner bearing the initial, a Gothic E. The *Rose-Noble* has one or more Roses added to the type of the Noble itself. Both these Coins have on their reverse a group of Royal Devices with Crowns. The type of the obverse of the Nobles gave rise to the following couplet, the significance of which will be felt by every student of English Heraldry :

" Four things our NOBLE showeth unto me,—
King, Ship, and Sword, and Power of the Sea."

The *Angel*, on the obverse, bears a figure of the Archangel St. Michael thrusting down the Serpent; on the reverse is a ship with a Cross for a mast, with the Royal Shield, a rose, and an initial. The *George Noble* has St. George mounted, and the Dragon. The *Sovereign* has a figure of the reigning Prince, generally enthroned, the reverse bearing the Royal Shield, with various accessories. The *Crown* in gold of HENRY VIII. has a crowned rose, and a crowned shield of arms, with the royal cypher. The silver *Crown* of EDWARD VI. has the King on horseback, and the Royal Shield; but that of ELIZABETH substitutes a crowned bust for the equestrian figure. In both of

these silver coins the Royal Shield is charged in pretence with a floriated Cross, which extends beyond the shield, and divides the legend into four parts. This arrangement of the Cross was a prevailing type of the earlier Coins; it first appears with the shield of arms upon the shilling of HENRY VII., and it was discontinued by JAMES I. The Fifteen-Shilling piece of that King is charged with the Royal Arms as borne by the Stuarts. The *Crown* of CHARLES II. has four crowned shields of *England, Scotland, France, and Ireland* in cross, the shields in the earlier examples alternating with the Royal Cypher. Four shields placed in the same manner also appear on the Crowns and Shillings of WILLIAM III. and ANNE, and they are reproduced upon Queen VICTORIA's *Florins*.

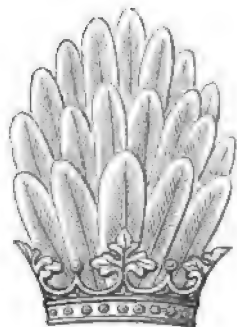
It is remarkable that, until a comparatively recent period, the types of all the Coins, whatever their size or value, are of equal artistic excellence; nor is it less worthy of remark, that in our own times the types of the Coinage should be distinguished by such excessive degradation. With the sole exceptions of the *Sovereign* and *Crown* that bear the St. George upon their Reverses, and the recent bronze coinage, our modern Coins appear in most unfavourable contrast with the Angels and Nobles that have long ceased to be current in this country. I still retain, however, a long-cherished hope that the Art of the Numismatist may at length revive, and again demonstrate its ability to execute truly noble Coins in the Royal Mint of England.



No. 270.—Remains of the Seal of EDMUND MORTIMER, A.D. 1372. See p. 271.



No. 270 A.—Seal of EDMUND DE ARUNDEL, afterward Earl, 1301-1326.



No. 522—Panache-Crest of JOHN, LORD SCROPE, K.G., from his Stall-Plate. See pp. 121 and 267.

CHAPTER XXV.

THE HERALDRY OF ILLUMINATIONS.

THE ILLUMINATIONS which at once illustrate mediæval Manuscripts, and take so important a part in conveying the historical information that we derive from them, abound both in direct heraldic records, and in those practical suggestions which are of such great utility to modern Heralds. Authorities for a very considerable number of early shields and badges are supplied by these Illuminations, and, at the same time, they are rich in diapers, and other heraldic accessories. So that the student of Heraldry may always look to these early works, as to treasuries well stored with objects of value and interest. In like manner, Heraldry provides for the Illuminators of our own times abundant materials exactly adapted to their use.

The revival of the early Art of Illumination, and the degree of popularity which it now enjoys, naturally lead to inquiries relative to the means that may be best calculated to render the

revived Art permanently popular. I believe that this can be accomplished only by rendering it an Art really our own. The mere copying early Illuminations, however attractive in itself and really useful as a system of study, will not suffice to produce a school of modern Illuminators. Neither will the Art of Illumination rise even to be recognized as an universally desirable accomplishment, unless it be made to lead beyond the most careful colouring of certain sentences and words *more vetusto*. Our Illuminators must embody some thought of their own in their works; they must make their works vehicles for recording something and conveying something, that they have themselves imagined and devised; and their illuminated details and accessories must have a genuine art-character, and a true feeling for the particular art of Illuminating as it is practised by themselves. I do not desire to suggest that all modern Illuminators should aspire to becoming independent designers of whatever they may illuminate. But while the great majority of them freely avail themselves of the aid that lithography is always ready to render, (an aid which their mediæval predecessors would have been but too thankful to have secured, had it been placed within their reach), it is most important that modern Illuminators should seek, not only for those printed outlines that are complete in themselves and require only the application of gold and colour, but such others also as may be of a *suggestive* character, and which the Illuminators may apply in carrying out certain ideas of their own.

There appear to be four distinct classes of modern Illuminations. The *first* consists of Texts from the Holy Scriptures, or other brief passages of a directly religious character. The *second* class comprises choice brief extracts from various authors, both poets and prose writers. To the *third* class belong complete illuminated metrical works. And in the *fourth* class I would comprehend every such extract, version, copy, or composition as may be directly either historical, or biographical, and which

consequently may obtain from HERALDRY its happiest and most appropriate illustrations. Heraldry, it is true, will provide much that will prove to be eminently attractive, and truly consistent also, in Illuminations of every class; for, if it does not always offer Shields of Arms, or Banners, or Badges, it is certain to suggest treatment and to supply accessories. But in all historical subjects, Heraldry is the Illuminator's most valuable ally. And these are subjects that are certain to be held in esteem. Passages from the old chroniclers, brief but emphatic summaries of great historical periods, graphic records of celebrated historical incidents, or similar biographical sketches of the representative Personages of History; historical charts and genealogies of every kind, and, in many instances, family genealogies, records and traditions, are all equally well suited to form materials for Illumination; and, in every case, Heraldry is replete with exactly what the Illuminator will find to be best qualified to illustrate his work, and also to impart to it the most brilliant of decoration.

Groups of historical shields, derivable from early Rolls of Arms, with appropriate borders and brief legends, form beautiful pages for Illumination. Groups of such shields and borders, with certain other compositions of a somewhat similar class, amateurs may desire to obtain in outline, and also various accessories and illustrations which are well adapted to be made popular through the agency of lithography. I venture to promise to Heraldic Illuminators that trustworthy outlines of this description shall be provided for their use. The promise contained in the last sentence yet remains, while the third Edition of this Volume is in the press, to be fulfilled: it has not been forgotten, however, and I trust that it will be speedily realized.



No. 602.—Arms of the HERALDS' COLLEGE, from the Shield blazoned in the College. See p. 364.

CHAPTER XXVI.

GENEALOGIES.

AMONGST the most important of the professional duties of the Herald who holds Office in the College of Arms, are the investigation, the display, and the faithful enrolment of GENEALOGIES. And in tracing out and arranging Historical Genealogies, the Amateur Herald will find that he is enabled to elucidate and to illustrate History in the clearest and most impressive manner. In the History of England, indeed, there occur many important chapters and no less numerous episodes, all of which absolutely rely upon genealogical illustration to render them clearly intelligible. And the genealogical form of tabular arrangement is peculiarly adapted to convey historical teaching with emphatic distinctness, while it is always available for prompt reference. I much question whether the History of the "Wars of the Roses" can be either written or read satisfactorily without historical Genealogies. Similar Genealogies are most valuable allies to the Student of History, when his attention is directed to

the claim of EDWARD III. to the Crown of France; or when he is reading the record of the struggles between STEPHEN and MATILDA; or when he desires to see very clearly what was the relationship between MARY STUART and Lord DARNLEY; or how far ELIZABETH of York had in her own person a title to the Crown; or the relative positions of MARY and JANE GREY, and those of JAMES I. and his unhappy kinswoman, ARABELLA STUART. Various other examples will readily occur to the student of English History.

The heraldic laws of exact definition, simple statement, and rigid conciseness, have full force in the arrangement and drawing up of Genealogies. The system which the student may adopt with advantage may be briefly explained. The materials which are to be used for the formation of any historical Genealogy consist, first, of notes of the facts that are to be set forth in it, and secondly, of a recognized series of abbreviations and signs. The notes will always comprise the names of every person who is to take a part in the Genealogy, with all dates and every circumstance that it may be desirable to record.

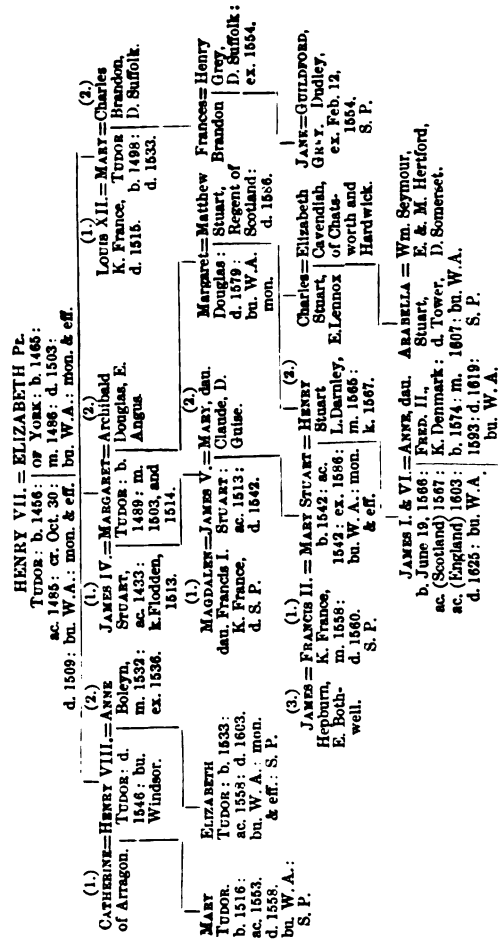
The following abbreviations and signs have been found to work well: *Son*, son of: *daū.*, daughter of: *S. and H.*, son and heir of: *daū. and H.*, or *coh.*, daughter and heiress, or co-heiress: *W.*, wife of: *M.*, was married: *=*, placed between their names, signifies that the two persons specified were husband and wife: *⚭* signifies that such persons had children: *↓* under any name, signifies that the person had children: *S. P.*, (*sine prole*), without children: *V. P.* (*vita patris*), in his, or her father's lifetime; *d.*, died, at and on: *bu.*, was buried at: *mon.*, has a monument still existing: *eff.*, has a monumental effigy: *k.*, killed in battle: *ex.*, executed: *murd.*, murdered: *ban.*, banished: *ac.*, accession, or came to the crown: *cr.*, coronation, or crowned: *dep.*, deposed: *K.*, King: *Q.*, Queen: *P. and Pss.*, Prince and Princess: *Archbp.* and *Bp.*, Archbishop and Bishop: *D.* and *Dss.*

Duke and Duchess: *E., Ct., Ctes.*, Earl, Count, and Countess: *Ba., Bnss.*, Baron, Baroness: *Ld.*, Lord: *Ly.*, Lady: *Kt.*, Knight: *Pl.*, Plantagenet: *Tu.*, Tudor: *Stu.*, Stuart: *La.*, Lancastrian: *Yk.*, Yorkist: *W. A.*, Westminster Abbey: *Cath.*, Cathedral: *Ch.*, Church: *Ab.*, Abbey.

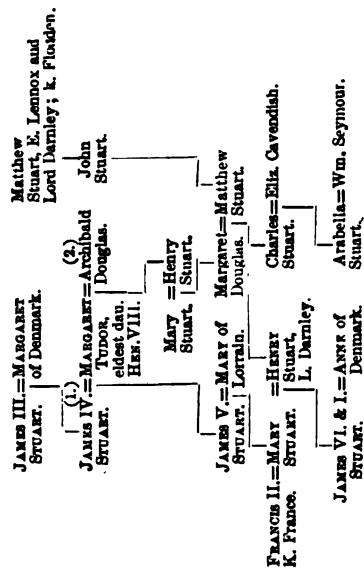
In arranging a Genealogy, the main line of descent is to be indicated by keeping the successive names *in a vertical column*. All persons of the same generation are to have their names *in the same horizontal line*. Spaces of equal depth are to be allotted to each generation. The members of the same family are to be arranged *in their order of birth in two groups, the sons first, then the daughters*, each series commencing from the *heraldic dexter side* of the paper. Should it be necessary especially to denote that any individual is the eldest, or the second, or any other son, this may be done *by placing the heraldic mark of Cadency over the name*. *Continuous Lines* carry on and denote the descent, and the formation, and the connection of the families; and, in placing these Lines, great care must be taken, lest a connecting line should point to any name not included in the order of blood-relationship. In extended Genealogies, distinct groups, (as Lancastrians and Yorkists), may be indicated by inks of different colours; Royal personages may have their names in peculiar letters; and the direct line of descent and succession may also be indicated by capital letters, with initials in red. *Badges* may advantageously be placed with the names, as may *shields of arms* in some instances; other shields and heraldic insignia, with references, &c., may be placed in the margin. The figures 1 and 2 may be introduced to denote *first and second marriages*: and, in like manner, any simple expedient may be adopted that may express a circumstance necessary to be indicated and observed. It will be noted, that the rule for arranging the names of brothers and sisters does not exclude the *heir* from occupying a *central position* in the vertical column of succession; also, that where the same father or mother may have families by more

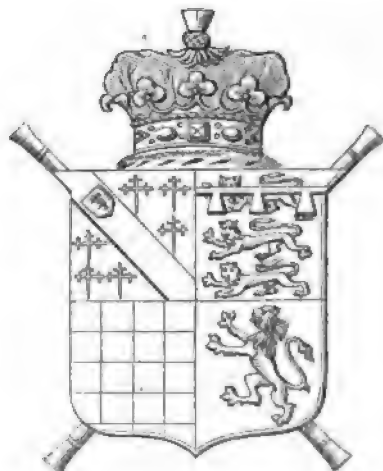
than one marriage, *the children of each marriage are to form distinct groups*. I must add, that the actual arrangement of any historical Genealogy must be determined in a great measure by the leading object which it is intended to illustrate. Thus, I have arranged the accompanying brief example upon two different plans, each of them having its own especial aim. This example is a portion of the Royal Genealogy of England. It traces the descent of JAMES I. upwards for four generations; and it indicates the blood-relationship that existed between the parents of that prince, and shows his own relative position with reference to both his predecessor on the English throne, and his kinswoman, ARABELLA STUART. My Genealogy, No. 1, treats of the first STUART Sovereign of Great Britain as the descendant of the TUDORS, and as their heir and representative; but in No. 2, he appears as the representative of the STUARTS who, happening also to represent the TUDORS, became the heir of both those Royal Houses. The same historical teaching is conveyed by both Genealogies, of which No. 1 takes the English view, while in No. 2 the Scottish aspect of the subject is taken. In No. 1 the relationship between ELIZABETH and MARY Queen of Scots is shown, and also that between ELIZABETH (and therefore between her sister, MARY,) and Lady JANE GREY. The space at my disposal has compelled me to omit many details, and in No. 2 I have given the names only: still these genealogical sketches may serve to exemplify the system for forming historical Genealogies. Of course, these sketches might be rendered more graphic by the use of coloured inks, and by the addition of Shields of Arms and Badges. See pages 426, 427.

GENEALOGY, No. 1.



GENEALOGY, No. 2.





No. 299.—Arms of the DUKE OF NORFOLK, the EARL MARSHAL, from the Shield blazoned in the Heralds' College. See p. 168.

CHAPTER XXVII.

PRECEDENCE.

THE Order of Precedence, a matter of no inconsiderable importance in a highly civilized and equally complicated condition of society, was first established upon a definite system by a statute of HENRY VIII., in 1539. Various subsequent regulations have taken effect, and have contributed, in connection with Royal Letters Patent, to produce the Precedence now regarded as established and practically in force amongst us.

This order of Precedence may be considered to be based upon the following fourfold principle; first, that persons of every degree of rank, except descendants of the blood royal, who always have precedence, should take place according to the seniority of the creation of such rank; secondly, that the

younger sons of each preceding degree of rank should take place immediately after the eldest son of the next succeeding rank; thirdly, that in certain cases the tenure of office should constitute actual rank so long as such tenure should continue; and, lastly, that while a married woman participates in her husband's rank, (though not always in his official rank), the same precedence is due to all the daughters of a family that is enjoyed by the eldest son of that family.

THE ORDER OF PRECEDENCE.

The SOVEREIGN.

The Prince of Wales.

The Sovereign's Younger Sons.

The Sovereign's Grandsons.

The Sovereign's Uncles.

The Sovereign's Cousins.

The Archbishop of Canterbury.

The Lord Chancellor.

The Archbishop of York.

The Archbishop of Armagh.

The Archbishop of Dublin.

The Lord High Treasurer, (now represented by the "Lords of the Treasury," of whom the "First Lord" is popularly entitled the "Prime Minister.")

The Lord President of the Council.

The Lord Privy Seal.

These great Officers of State precede all Peers of their own Degree, (that is, if Dukes, they rank above all other Dukes; if Earls, in like manner, &c.), in the following order:—

The Lord Great Chamberlain. (When in the actual performance of official duty.)

The Lord High Constable.

The Earl Marshal.

The Lord Steward of the Queen's Household.
 The Lord Chamberlain of the Queen's Household.
 The Secretaries of State.
 Then the Peers according to their Patents of Creation :—
 The Dukes.
 The Marquesses.
 The eldest Sons of Dukes.
 The Earls.
 The eldest Sons of Marquesses.
 The younger Sons of Dukes.
 The Viscounts.
 The eldest Sons of Earls.
 The younger Sons of Marquesses.
 The Bishops of London, Durham, and Winchester.
 The Bishops according to seniority of Consecration.
 The Barons.
 The Speaker of the House of Commons.
 The Treasurer and the Comptroller of the Royal Household.
 The Master of the Horse.
 The Secretaries of State, being under the degree of Barons.
 The eldest Sons of Viscounts.
 The younger Sons of Earls.
 The eldest Sons of Barons.
 The Knights of the Garter, the Thistle, and St. Patrick, (not
 being Peers).
 The Privy Counsellors.
 The Chancellor of the Exchequer.
 The Chancellor of the Duchy of Lancaster.
 The Lord Chief Justice of the Queen's Bench.
 The Master of the Rolls.
 The Lord Chief Justice of the Common Pleas.
 The Lord Chief Baron of the Exchequer.
 The Judge Ordinary.
 The Lords Justices of Chancery.

The Vice Chancellors.

The Judges of the Queen's Bench and Common Pleas.

The Barons of the Exchequer.

The younger Sons of Viscounts.

The younger Sons of Barons.

The Baronets.

The Knights Grand Crosses of the Bath.

The Knights of the Star of India.

The Knights Grand Crosses of St. Michael and St. George.

Knights Commanders of the Bath and other Orders.

Knights.

Serjeants-at-Law.

Masters in Chancery and in Lunacy.

Companions of the Bath and other Orders.

Eldest Sons of the younger Sons of Peers.

Eldest Sons of Baronets.

Eldest Sons of Knights.

Esquires : including

Esquires to Knights of Orders of Knighthood ; the eldest Sons of all the Sons of Viscounts and Barons, and the eldest Sons of all the younger Sons of Peers, and their eldest Sons in perpetual succession :

The Sons of Baronets :

Persons holding the Queen's Commission, whether in a civil, naval, or military capacity :

Members of the Royal Academy of Arts :

Barristers :

Masters of Arts, and Bachelors of Law :

Clergymen :

Gentlemen.

Before marriage, WOMEN take Precedence by the rank of their father, and all the sisters of any family have the same degree. By marriage, women participate in the dignities of their hus-

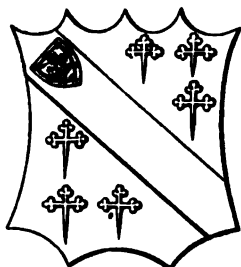
bands, except in the case of certain dignities that are strictly official; but the dignities of wives are not imparted by marriage to their husbands.

Marriage with an inferior does not affect the Precedence that any woman may enjoy by birth or creation; but the wife of any Peer always takes her rank from her husband. Women ennobled by marriage, retain their rank as widows; but, should they contract second marriages, that rank ceases, and their Precedence is thenceforward determined absolutely either by the rank of their second husbands, or by their own personal dignity of birth.

The wife of the eldest son of any degree precedes the sisters of her husband, and also all other ladies of the same degree with them, such ladies having place immediately after the wives of their eldest brothers. This principle of Precedence obtains in all families of the same degree amongst themselves.



No. 627 A.—Badge of RICHARD II.
From his Effigy at Westminster. (See p. 304.)



No. 613.—HOWARD Modern. See p. 434.

CHAPTER XXVIII.

AUGMENTATION AND ABATEMENT.

SECTION I.

AUGMENTATION.

AN "*Augmentation*" I have defined to be "an honourable addition to an heraldic composition, which is complete and distinct in itself, and conveys emphatically a definite signification of its own;" (p. 93). In the olden time these Augmentations were granted, CAMDEN tells us, "*some of mere grace and some of merit*;" and he instances the grant of the Arms of the CONFESSOR to the HOLLANDS and to THOMAS MOWBRAY, (see pp. 126, 153, and 247), as examples of Augmentation by the "mere grace" of King RICHARD II.; but, on the contrary, HENRY VIII., "for merit," granted to THOMAS, Duke of NORFOLK, and his posterity, for his victory at Flodden Field, wherein King JAMES IV. of Scotland was slain," September 9, 1513, as a commemorative Augmentation, the Royal Shield of Scotland, having a *demi-lion only, which is pierced through the mouth with an arrow*, to be charged upon the silver bend of HOWARD. The two shields of this noble House,

the one without, and the other with the Flodden Augmentation, may be severally distinguished as *Howard Ancient*, No. 394, Pl. XXXVII., and *Howard Modern*, No. 613, p. 433.

DIFFERENCING by Augmentation, even when the fresh accessions to a Shield have resulted from "mere grace," is eminently historical in its character: and this association between Coat-armour and History thus affected in augmented Arms, necessarily becomes peculiarly interesting as well as decided and emphatic in the case of every Augmentation which refers to some well-known event, or which arose out of some memorable incident.

The Augmentations granted out of his "mere grace" by HENRY VIII. to some of his Consorts are blazoned in pp. 309-10. Another most remarkable example, of an earlier period, is the Augmentation granted by RICHARD II. to his favourite, ROBERT DE VERE, K.G., ninth Earl of OXFORD, Marquess of DUBLIN and Duke of IRELAND: *az., three crowns or, within a bordure arg.*, being a differenced Coat of ST. EDMUND, to be borne quarterly with the Arms of DE VERE. This Augmentation appears to have been regarded as the *Arms of Ireland*; (See MR. J. GOUGH NICHOL'S Paper on the *Earldom of Oxford* in vol. ix. of *Archæol. Journal*.) Again, to THOMAS MANNERS, K.G., first Earl of RUTLAND (grandson of ANNE PLANTAGENET, sister of EDWARD IV.), HENRY VIII. granted a *chief of France and England*,—that is, *quarterly 1 and 4, az., two fleurs de lys or; 2 and 3, gu., a lion of England*. I add a small group of examples of augmented shields of CAMDEN's second division—that "of merit:"—

1. PELHAM, an Augmentation quarterly, in commemoration of the capture of JOHN, King of FRANCE, at Poitiers, by Sir WILLIAM PELHAM:—*gu., two demi-belts palewise, in fesse, their buckles in chief, arg.*, in the 2 and 3 quarters with PELHAM—*az., three pelicans arg., vulning themselves ppr.*, No. 132 c, p. 436.

2. WODEHOUSE, Baron WODEHOUSE, in Memory of Agincourt:—*sa., a chevron or gontée du sang, between three cinquefoils erm.* :

Crest, *a dexter hand issuing from clouds, holding a club, all ppr., ensigned with the Motto, "Frappez fort :"* below the shield the word, "*Azincourt.*"

3. SCOTT of Thirlstane (A.D. 1542 :) *the Royal tressure of Scotland, charged upon a field or ; on a bend az., between two crescents a mullet gold ;* Crest, "*a bundle of lances, with the words, 'Ready, aye Ready.'*"

Many other Scottish shields, in like manner, are augmented with the Royal tressure : as those of GORDON, FLEMING, LIVINGSTONE, MAITLAND, MONTGOMERY, CHARTERIS, PRIMROSE, BELLENDEN, and others : (See SETON, p. 451).

4. SIR JOHN CLARKE, on his taking the Duke of LONGUEVILLE at the "Battle of Spurs," near Theronenne, (24 days before Flodden, Aug. 16, 1513) : the arms of the captured Duke, to be charged on a sinister canton upon the paternal shield of SIR JOHN,—*on a sin. canton az., a demi-ram salient arg., armed or ; in chief, two fleurs de lys gold, over all a baton dexter : and for CLARKE, arg., on a bend gu., between three pellets, as many swans, ppr.*

5. LANE of Bently, Staffordshire, in memory of the escape of CHARLES II., after Worcester, through the devoted courage of JANE LANE : on the shield of LANE, *per fesse or and az., a chevron gu., between three mullets counterchanged, a canton of England : Crest, a strawberry-roan horse salient, coupé at the flanks, bridled sa., bitted and garnished or, supporting between his feet a regal crown.*

6. KEITH, Earl of KINTORE, (A.D. 1677), in remembrance of the safe keeping and restoration of the Scottish Regalia :—*quarterly, 1 and 4, gu., a sceptre and sword in saltire, with an imperial crown in chief, within an orle of thistles or ; with 2 and 3, arg., a chief paly of six or and gu.*

7. SIR CLAUDESLEY SHOVEL, (A.D. 1692,) to commemorate two naval victories over the Turks and one over the French ;—*gu., a chevron erm., augmented with, in chief, two crescents, and, in base, a fleur-de-lys or.*

8. JOHN CHURCHILL, K.G., first Duke of MARLBOROUGH :—*an*

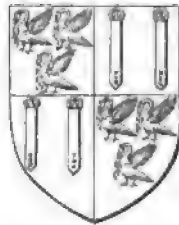
inescutcheon of St. George, charged with another of France Modern; No. 615, p. 439, and Chap. XXXI.

9. RICHARD, Marquess WELLESLEY, K.G., K.P.:—*an inescutcheon of Mysore, that is, purple, an estoile vert, bordered and radiated or, between eight stripes of the royal tiger of Tippoo Sultaun, saltire-wise, gold*; with other appropriate Augmentations to his Crests and Supporters.

10. ARTHUR WELLESLEY, K.G., first Duke of WELLINGTON: *An inescutcheon of England*; No. 614, p. 439, and Chap. XXXI.

11. WILLIAM CARNEGIE, seventh Earl of NORTHESK: In chief, the word *Trafalgar*, and upon the breast of the Carnegie eagle a *naval crown*.

Amongst the noblest Augmentations "for merit," may be numbered accessions of fresh "Honours," to the Colours of our Regiments, and every "Clasp" that is added to the Medals of our sailors and soldiers; (See pp. 291 and 352).



No. 132 C.—PELHAM. See p. 434.

SECTION II.

ABATEMENT.

The term *Abatement* first appears in the heraldic writings of the sixteenth century, and it is then assigned to certain marks said to be designed to indicate the reverse of honourable Augmentations. In practice any such thing as an heraldic Abatement is unknown, with the sole exception of the distinctions adopted for the purpose of indicating illegitimate descent.

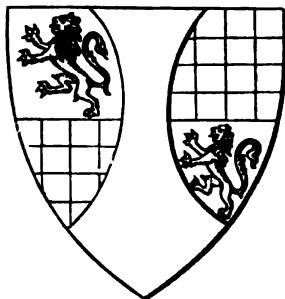
In modern Heraldry, the Abatement of Illegitimacy that has

been generally recognized, is a *bendlet* or *baton sinister* : and this bendlet is represented as coupé at its extremities, so that it does not extend across the entire field of any shield. But the early Heralds, whatever their feelings may have been upon this point, certainly never promulgated as a law of heraldic usage any particular difference that should distinguish the arms of persons not of legitimate birth, or those of the descendants of such persons. It would appear, indeed, that this Abatement was generally if not always determined in accordance with the wishes of different individuals. Some Abatement of illegitimacy was held and admitted to be necessary; and provided that the Abatement appeared on the shield, it might assume whatever form might be considered best suited to each particular occasion. Two or three early examples will illustrate the practice of the old Heralds with sufficient clearness.

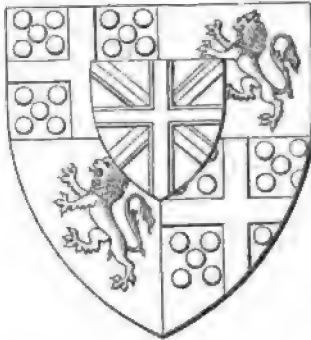
Sir ROGER DE CLARENDON, son of the BLACK PRINCE, bore, *or, on a bend sa., three ostrich feathers, labelled, arg.* His near kinsman, the son of JOHN of Ghent, JOHN DE BEAUFORT, before the Act of Legitimation in 1397, bore a somewhat similar parody of the arms of his father—a similar parody, at any rate, of the second and third quarters of his father's shield, retaining his label: *per pale arg. and az., on a bend gu., three lions of England, ensigned with a label of France.* The tinctures of the field, argent and azure, were the *Livery Colours* of the Lancastrian PLANTAGENETS. JOHN DE BEAUFORT afterwards retained these same tinctures in his *bordure compony*: see p. 248. Sir JOHN DE CLARENCE, son of THOMAS, Duke of CLARENCE, (himself the son of HENRY IV.), bore, *per chevron gu. and az., in chief two lions counter-rampant, and in base a fleur-de-lys, all or.* GLOVER gives as the arms of a natural son of one of the FITZ-ALANS, RALPH DE ARUNDEL, a shield of *Fitz-Alan, flanché arg.*: that is, a shield *arg., having flanches of Fitz-Alan and Warrenne quarterly*, as they were quartered by the Earls; No. 622, p. 438.

The *baton sinister* was borne by ARTHUR, Viscount LISLE, son of EDWARD IV.: by HENRY, Duke of RICHMOND, son of HENRY VIII.:

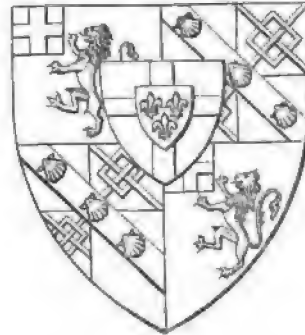
and by CHARLES SOMERSET, Earl of WORCESTER, son of HENRY BEAUFORT, third Duke of SOMERSET. The seal of this CHARLES SOMERSET shows that his baton crossed his quartered arms, but was coupé by his bordure: the baton itself is plain and very narrow. The eldest son of this Earl removed his father's baton from his arms, and charged *Beaufort* upon a fesse on a silver shield, thus recognizing the heraldic propriety of retaining an Abatement, though rejecting the baton. The arms of the natural sons of CHARLES II. were all abated with the baton sinister, which was differenced after the manner of a label; except in the case of the Duke of RICHMOND, who differenced with a bordure. At the present day, the *baton* of the Duke of St. ALBAN's is, *gu., charged with three roses arg.*; that of the Duke of CLEVELAND is, *ermine*; and the *baton* of the Duke of GRAFTON is, *compony arg. and az.* The Duke of RICHMOND bears the arms of CHARLES II., (No. 537, Pl. LVIII.), within a *bordure componée arg. and gu., charged with eight roses of the last, barbed and seeded ppr.* Except in instances such as these, in which the Abatement is charged upon the Royal Arms, there appears no reason for transmitting the baton sinister with its peculiar signification; in all less exceptional cases some mark of cadency might very properly be substituted in its stead, or all traces of Abatement might be removed from their shields of arms by the descendants of persons, to whom arms had been granted abated with a sinister baton.



No. 622.—Sir RALPH DE ARUNDEL, p. 437.



No. 614.—ARTHUR WELLESLEY,
Duke of WELLINGTON.



No. 615.—SPENCER CHURCHILL,
Duke of MARLBOROUGH.

See pp. 435, 436 and 443.

CHAPTER XXIX.

MODERN HERALDRY.

WHEN not historical of the past, it is the office of all true Heraldry to be historical for the future. Our Modern Heraldry, accordingly, if it would be consistent with both its character and its traditions, must take a becoming part in producing that Chapter of English History which we shall hand down to succeeding generations. It is indeed true that the state of things has undergone a marvellous change since Heraldry reigned in its full glory under the PLANTAGENETS, and also since HENRY VIII. held the assumption of the Arms of the CONFESSOR by a Duke to be an overt act of high treason; and yet the office of the Herald has by no means fallen into abeyance amongst ourselves. Our Heralds have still to record and to preserve the memory of both public and private Genealogies. They have to take note of the Succession of the Inheritors of old Titles, and of the creation of new ones. They have to preside over and to confirm the Assumption and the Bearing of Armorial Insignia

of whatever kind : and all new Grants of Arms come under their cognizance, and are enrolled in their College. They also direct all royal and national Solemnities and Pageants ; and they are at once the guardians and the exponents of the heraldic Records of their predecessors.

In some particulars our Heraldry must inevitably suffer, when it is brought closely into contrast with the Heraldry of the olden time. For example, when Helms were really worn, and when Shields were in actual use, a Shield of Arms and a Crest had a significance which now it is not possible for them to retain. We must be content to accept Shields and Crests as heraldic accessories, the bequest of the early Heralds, which we can only employ in reference to Heraldry itself. Shields and Crests, however, come to us possessing hereditary claims to recognition and acceptance in their heraldic capacity ; and so we recognize and accept them. And, at the same time, we certainly have it in our power to render our Heraldry both dignified and useful. We can adjust our Heraldry to early usage, as we must build it up upon early principles. We can reject any Heraldry that is not true as Heraldry, that does not accord with early precedent, and that is not also consistent with existing circumstances and associations. We are able to follow the example of the early Heralds, in adhering to sound heraldic rule ; in preserving the simplicity which distinguished the best Heraldry of the past ; in jealously maintaining the rule of Marshalling ; in adopting a judicious system of Cadency ; and in drawing a broad line of distinction between Arms that are borne *by right*, and therefore have authority, and those which are either copied, or parodied, or improvised in accordance with the fancy or the caprice of unauthorized individuals.

In blazoning heraldic devices which in a peculiar sense are of an historical character, it is important that true Coats of Arms should be clearly distinguished from Badges ; and, except under very special circumstances, it would be well to avoid charging

Badges upon shields. The general adoption and use of Badges, however, *as Badges*, would be altogether consistent and right; and particularly whenever it now is customary to use a Crest for heraldic decoration, a Badge (which might be the same Charge or Device as the Crest) might be adopted in Modern Heraldry with good effect. I may adduce the heraldic jewellery, now much and deservedly in favour, as an illustration of the class of objects in which Badges might supersede Crests. The simplicity of the early compositions and their heraldic consistency ought always to be kept in remembrance. These are points that may be strongly urged upon all who are desirous to advocate the worthiness of Modern Heraldry. All *pictorial Heraldry*, with the whole order of compositions that aspire to comprise within the limits of a single Shield both the greatest possible variety and the greatest possible number of Charges, must be resolutely excluded from our Heraldry. The historical value of the Heraldry of the new Palace at Westminster is most seriously prejudiced by the injudicious association of true Shields of Arms with other Shields charged with devices, the aim and purpose of which I am not able to conjecture, but which certainly have no title to appear where they have been displayed. The Peerage will supply illustrations of the style of composition that happily is passing away, but which must still be regarded as in some degree illustrative of modern Heraldry; two examples of this class will be sufficient to act as warnings. The Arms granted to HORATIO, Viscount NELSON, are blazoned in Sir BERNARD BURKE'S Peerage after the following fashion: *Or, a cross fleury sa. a bend gu., surmounted by another engrailed of the field, charged with three bombs, fired, ppr.; on a chief, (of honourable augmentation), undulated arg., waves of the sea, from which a palm-tree issuant, between a disabled ship on the dexter, and a battery in ruins on the sinister, all ppr.* Crests: *on the dexter, (as a Crest of Honourable Augmentation), or, the chelengk, or plume of triumph, presented to Horatio, Viscount Nelson, by the Grand Signior or Sultan,*

Selim III.; and on the sinister, (the family Crest), on a wreath of the colours, upon waves of the sea the stern of a Spanish man-of-war, all ppr., thereon inscribed, "*San Joseff*." The sailor and the lion which form the Supporters are not so bad; but what ideas of Heraldry could have been entertained by those who devised the Nelson Crest, and placed "waves of the sea" and the stern of a Spanish line-of-battle ship upon a Helm? The Arms granted to General, Sir EDWARD KERRISON, which are thus blazoned, require no comment whatever: *Or., a pile az., charged with three gallops of the field: the augmentation following, on a chief embattled erm., a wreath of laurel, encircling a sword erect ppr., pommel and hilt gold, between on the dexter, pendent from a ribbon gu., fimbriated of the second, a representation of the gold medal presented to Sir Edward for his services at the battle of Orthes, beneath it the word "Orthes," in letters sa.; and on the sinister, pendent from a like ribbon, a representation of the silver medal presented to him in commemoration of his services at the battle of Waterloo, beneath it the word "Waterloo," in letters also sa.*

Mr. SETON (*Scottish Heraldry*, p. 134), has treated the "Heraldic Debasement" of modern times after a fashion which must rejoice the heart of every true Herald. Had my space permitted, I would gladly have quoted from his pages at considerable length upon this matter, so cordially do I sympathize with his indignant vindication of the "noble science:" I must be content, however, to borrow from him a single specimen of the "frightful perversions" which he lashes with just severity. "The following Arms, granted in 1760, to the family of TETLOW, seated at Haughton in Lancashire," says Mr. SETON, "are assuredly a delightful specimen: Azure, on a fess argent, *five musical lines* sable, thereon a rose gules, between two escallops of the last; in chief, a nag's head erased of the second, between two crosslets or; in base a harp of the last. Crest: on a wreath, a book erect gules, clasped and ornamented or, thereon a silver penny, on which is written the Lord's Prayer; on the top of the

book a dove proper, in its beak a *crow-quill* sable. Motto : "*Præmium virtutis Honor !*" It appears that the hero *par excellence* of the family once accomplished some such an achievement in penmanship, as is indicated in this Tetlow Crest.

The Augmentations of Honour that grace the Shields of the two great military Dukes, WELLINGTON and MARLBOROUGH, are such as the old Heralds would have devised. The Insignia of the United Kingdom, and a Shield of France charged upon another bearing the Cross of St. George, when blazoned in pretence on the honour point by the two Dukes, are as significant and expressive as the HOWARD Shield of the days of Flodden, or as the quartered Shield of EDWARD III. himself; see Nos. 613, 614, 615, and also 286. In the first and fourth quarters the Duke of MARLBOROUGH marshals the Arms granted to the first Duke of his name, CHURCHILL, and here the Cross of St. George appears on a canton; see pages 435 and 439.

In modern Heraldry Cadency is but little used, since its operation is almost superseded by the simple process of assuming arms without any shadow of claim to them, beyond such claim as is supposed to exist through the fact of bearing a particular name. In early Heraldry distinctions were carefully marked in the arms borne by members of the same family, who had in common the same name. Now, on the contrary, when a person determines to have "arms," he looks out his own name in an armory, and the arms he chances to find assigned to some one having the same name he forthwith assumes and uses as his own. Or he may obtain assistance, and his own consciousness of heraldic inexperience may be satisfactorily set at rest by gentlemen who, for a consideration, and a very trifling consideration too, *find arms* for hesitating aspirants to heraldic honours. The value of "arms" that are "found" on payment of certain shillings, under the guidance of a surname correctly spelt and legibly written, is precisely the same as the value of those which Messrs. A, B, and C may so easily find for themselves; or, if

they should happen to be of an imaginative turn of mind, which they may amuse their leisure by devising on their own account.

It is indeed true that every one is at liberty to call anything whatever his "arms," as he may determine either the colour and fashion of his costume, or the shape of his house; but, nevertheless, the Heralds' College still exists, and is the fountain head of true Heraldry; and, until it is true to itself, Modern Heraldry must continue to be but a degenerate representative of what Heraldry was about half a thousand years ago, when the marriage of a Prince of Wales was an event that for the first time took place in England.

There is one occasion on which in our own times a public display of heraldic blazonry is expected, and when accordingly such a display is regularly made. I refer to the practice of placing Hatchments upon the residences that had been occupied by personages of eminence and distinction, at the time of their decease. The rules that have been adopted for the composition of these Hatchments I have described at page 108. I now advert to these funereal displays, because so very generally they are both conceived and executed in the worst possible taste, and in a style that might be supposed to aim at demonstrating the impossibility of any alliance between Art and Heraldry. Probably the actual shield that is charged upon any hatchment may be heraldically correct in its marshalling, and also in its blazonry; the favourite accessories, however, of these shields, with rare exceptions, are such as the early Heralds would have regarded with indignant surprise. Shields hideous in outline, and rendered still more offensive by what I suppose is intended to be accepted as ornamentation, the most execrable scroll-work, with ribbons as bad in their own way and, to crown the whole, those painful winged infantine heads that are at once so absurd and so offensive, but too commonly are the characteristics of modern hatchment-painting. I have engraved an average specimen, No. 616, because I have felt unable in un-

assisted words to do full justice to these outrages upon Heraldry. May I venture to hope for support from all who love the Herald's Art, when I claim for Modern Heraldry immunity from such systematic efforts to render it contemptible? Dignified hatch-



No. 616.—Hatchment.

The Middle of the Nineteenth Century.—*Abatement of Heraldry.*

ments may be produced with ease by any true Herald; and without doubt the services of a true Herald may always be secured, when the production of a really dignified composition of this class may be required.

And so also in all other matters connected with the practical working of Heraldry in our own times, we now are fully competent to emulate the example bequeathed to us from "the brave days of old." We have already learned to form a just estimate of both heraldic debasement and heraldic dignity, and a better feeling for a true and a noble Heraldry is beginning

to prevail. Heraldry is popular too; and, accordingly, I am sufficiently sanguine to look for such an heraldic revival, as will cause Modern Heraldry and good Heraldry to become interchangeable terms. (See Chap. XXX.)

As examples of very recent Grants of Arms, which have passed through my own hands from the Heralds' College on their way eastwards, I have added to my Illustrations the Armorial Insignia now borne by authority by two subjects of HER MAJESTY, who are natives of India, both of them men of wealth and influence and also of munificent liberality, magistrates, and fellows of the University of Bombay. These arms, with those of a third native gentleman of India, in every respect equally worthy, as a British subject, to bear Armorial Insignia, I now describe. I must add that in their religion these gentlemen, to use the expression used by themselves, are Zoroastrians.

Mr. MUNGULDASS NUTHOOBHOY, of Girgaum House, Bombay, is a banker in that city: he bears,—*arg.*, *environed by two sickles interlaced, a garb of ripe rice all ppr.*; *on a chief indented az.*, *between two bezants, a mullet or*: Crest,—*on a mound vert an elephant statant, holding in his trunk a palm-branch all ppr.*, *charged on his side with two mullets in fesse or*: Motto,—“*Wisdom above Riches*,” No. 723, p. 432.

Mr. COWASJEE JEHANGHIER, of Bombay, bears,—*az.*, *within an orle of eight mullets, the sun in splendour or*; *on a canton arg.*, *the rose of England and the lotus of India in saltire ppr.*: Crest,—*on a mound vert., a low pillar, the base and capital masoned, flames of fire issuing therefrom*: Mottoes,—“*My Life is His who gave it*,” and above the Crest, “*Burning I shine*,” No. 724.

Mr. CURZETJEE FURDOONJUIER PARUK, of Bombay, bears,—*arg.*, *a chevron gu.*, *between three ancient galleys sa.*; *on a chief az.*, *between two estoiles, the sun in splendour or*: Crest,—*on a mound vert, a winged lion passant or, charged on the shoulder with an estoile az.*, and behind him a palm-tree ppr.: Motto,—“*A good Conscience is a sure Defence.*”

These ancient galleys and the winged lion refer to the early migration of the Parsees of India from Persia, as the rice-garb and sickles may be supposed to denote the former agricultural avocations of the family of the Bombay banker.



No. 724.—COWASJEE JEHANGHIER, of Bombay.



No. 617.—Pommel of the Sword-hilt of the **BLACK PRINCE** :
Canterbury Cathedral.

CHAPTER XXX.

HERALDIC TREATMENT, DRAWING, AND COLOUR.

I BELIEVE it to be a prevalent misapprehension, either that no early Heraldry has any title to be regarded as an Art, or that in its artistic capacity all early Heraldry is alike. The student who desires thoroughly to understand the Heraldry of the olden time, will speedily discover that very many of the Heralds who flourished some centuries ago were true Artists; nor will he be long before his attention is attracted to the marked differences in heraldic Style and Treatment which distinguish the armorial insignia of different periods. In fact, the Art of Mediæval Heraldry attained to its highest excellence, and it declined and sunk down to a condition of lowly humility, contemporaneously with the Art of Architecture, and with the other Arts of the middle ages. A series of heraldic Seals, ranging in their dates from 1300 to 1550, will very clearly elucidate this statement. Or an heraldic monument of the time of EDWARD I., compared with others severally of the eras of EDWARD III., HENRY VI., HENRY VIII., and JAMES I., will be

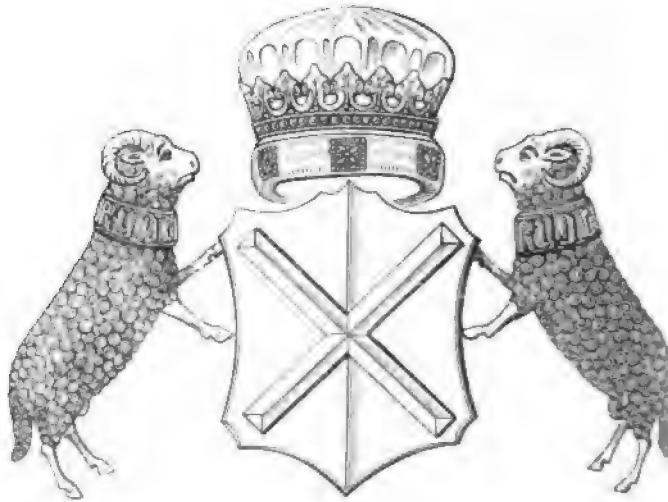
equally explicit in illustrating the progress of Heraldic Art. And, again, much may be learned through a comparison conducted within much narrower limits. Thus, the Brasses to ALIANORE DE BOHUN, A.D. 1399, at Westminster, and to Lady TIPTOFT, A.D. 1446, at Enfield, show how striking is the difference in heraldic Art that at that period was produced by the lapse of half a century. The two memorials resemble each other very closely even in minute particulars of composition and arrangement; and yet in treatment and in Art-feeling it is scarcely possible that any two works of the same order should exhibit more decidedly marked differences. These differences extend to the forms of the shields, and their adjustment to the canopies of the two Brasses. In Pl. XVII. I have given faithful representations of the Tiptoft shields and lions, which may be compared with those in Pl. XX., and at page 253; and the effect of this comparison will be confirmed by extending it to the earlier shields engraved at pages 61 and 89.

The study of early Heraldry will enable the student, perhaps to his surprise, but certainly to his gratification, to determine at least the approximate period of any Shield of Arms, with almost as certain accuracy as an archæological architect is able to read dates in chisel-cut mouldings. The conventional system of treatment adopted by the early heraldic Artists, when carefully considered under the different aspects which it assumed at different periods, will also enable us to develop for ourselves such a style of heraldic Art as may be consistent with the general condition of Art in our own era, while at the same time it harmonizes with the best and most artistic Heraldry of the past.

The really important consideration for us is, that our Style should be at once *our own, and also in itself equally true to Art and to Heraldry*. If we assign a due measure of our regard, on the one hand to the requirements of modern Art, and on the other hand to the authority of early Heraldry, we may confidently

anticipate complete success. Rejecting the idea that the Art of all early Heraldry is of equal authority, we must take as our guide only the early Heraldry of the best and most artistic period—that is, before 1450; and having thus determined what early Heraldry we may most advantageously study, we shall conduct our inquiries in the spirit of Artists, and not as imitators merely and copyists. We must aspire higher than to succeed in reproducing even the best early heraldic compositions.

A certain degree of Conventionalism will be necessary in our treatment of all heraldic figures and objects; but this conventionalism imposes no restrictions upon our freedom of design, and much less does it require a monotonous adherence to any particular type. Our Heraldry must repudiate interminable repetitions of the same composition or the same device, all exactly alike, as if they were cast from a single mould. Nor, because our designs must be conventional in some degree, is it at all requisite that they should be unnatural. Good drawing also must be a condition of our Heraldry; so that our Lions may be well and artistically drawn, both *thoroughly lionish* and *thoroughly heraldic*, and yet they may decidedly differ from such figures of lions as we should expect to find in an illustrated treatise on mammalia. The heraldic Lion is certainly the sovereign of the animals who take a part in the Herald's compositions; and he is also the most difficult to treat. I know no early examples superior to those that appear ready to spring out of their Shield at Beverley. The Lions of the monuments of JOHN of ELTHAM also, of the BLACK PRINCE, and of EDWARD III., are excellent heraldic lions; their conventional treatment, however, is somewhat exaggerated. We may avoid such exaggeration, without either drawing lions as the Heralds of JAMES I. would have drawn them, or reproducing the grotesque water-spouting *felinae* of the majolica fountain in the 1862 Great Exhibition. Those lions *dansant* disposed of strict naturalism in heraldic



No. 663.

No. 711.



No. 712.

PLATE LXXVII.

CHAPTER XXX., p. 451

No. 633.—Shield of Arms of the Abbey of ST. ALBAN, with the Supporters of
Abbot THOMAS RAMRYGE.

No. 711.—Collar of one of the Ram Supporters.

No. 712.—Head of one of the Ram Supporters.

From the Monumental Chantry of Abbot RAMRYGE, in the Abbey Church, at
St. Alban's; about A.D. 1500. See also p. 123.

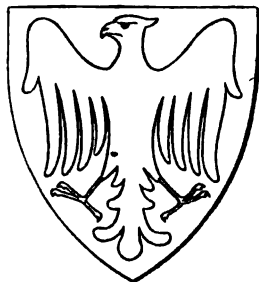
animals. The Powys lions, Nos. 300 B, 300 C, Pl. XVII., and 364 A, Pl. XXIII., dispose in no less peremptory a manner of pure conventionalism.

At the head of this Chapter I have placed a small out, No. 617, representing the pommel of the sword-hilt that is sculptured with the Effigy of the BLACK PRINCE at Canterbury, and which is charged with a most spirited representation of a lion's face, the face of a true heraldic Lion; and at p. 340 there is a much earlier group of lions' faces, charged upon the shield of an effigy of a Knight, at Clehongre in Herefordshire. This is a splendid example of the monumental sculpture of the time of EDWARD II., about A.D. 1320; the Shield is barry of six, the bars being alternately carved in relief, and over all on a bend are the three lion's faces; No. 657, p. 379.

The *Rams* that Abbot RAMSEYDGE of St. Alban's assumed and bore as his Supporters, and which are sculptured again and again upon his monumental chantry in his Abbey Church, with a freedom and boldness that cannot be described in terms of too decided admiration, may be accepted by modern Heralds as examples of heraldic animals, to be studied with thoughtful care, and followed with implicit reliance. The originals have all suffered in a greater or a lesser degree, some few of them having almost escaped the injuries that have very nearly destroyed others. In Plate LXXVII. I have represented one of the Shields supported by two rams, and ensigned with a rich coronet-like cap, No. 633. The arms are those of the Abbey of ST. ALBAN, *az., a saltire or*. It will be observed that the sculptor has couped the extremities of the ordinary within the shield, and this he has done in every shield upon the monument. Some of these shields are ensigned with rich mitres, all of them now grievously mutilated; and in many instances two beautiful pastoral staves cross behind the shields in saltire, their shafts interpenetrating the mouldings of the panels and tracery. In addition to the ram-supporters, rams' heads are several times

sculptured amongst the smaller decorations of this beautiful memorial. No. 711, like the rest of the examples from St. Albans, carefully sketched from the original by the engraver himself, represents one of these heads; and in No. 712, Pl. LXXVII., the collar, with the letters RYGE, to complete the Abbot's characteristic rebus, is shown at length. In his great delight in this rebus of his, the Abbot appears to have charged a *ram rampant* upon his paternal shield of arms, as in No. 715, Pl. LXXVIII.: this same shield is more than once repeated, and sometimes it is impaled by the saltire of the Abbey.

Amongst heraldic birds, the Eagle holds the same rank that the Lion maintains amongst beasts; and the early Heralds evidently delighted to make their Eagles thoroughly heraldic. We may accept their style of Eagle drawing, while subjecting it to some little modification after what Nature has to teach us. Nos. 677, 678, Pl. LXXVI., shields severally charged with an eagle having a single head and a double-headed eagle, are taken from drawings of the period of EDWARD I. The Eagle of the Emperor, charged in relief upon the early shield in the north choir aisle of Westminster Abbey, is cast in the same mould; it has a single head, and is not crowned: but at Great Yarmouth there is a similar eagle having two heads. One of the shields that were originally blazoned on the monument of

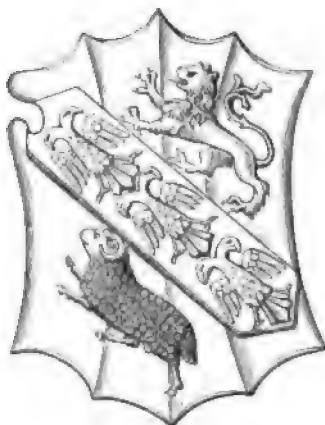


No. 677 A.

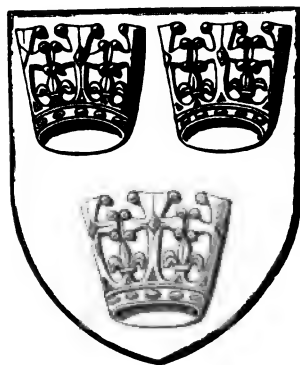
Earl WILLIAM DE VALENCE, No 677 A, places before us an excel-



No. 713.



No. 715.



No. 714.

PLATE LXXVIII.

CHAPTER XXX., p. 451.

SHIELDS OF ARMS.—THE ABBEY CHURCH OF ST. ALBAN.

No. 714. — From the Monumental Chantry of JOHN DE WHEATHAMSTEDE,
33rd Abbot of St. Alban's, A.D. 1421—1460.

Nos. 713, 715. — From the Monumental Chantry of THOMAS RAMRYGE,
37th Abbot of St. Alban's, A.D. 1484—1524.

See pp. 123, 451—453.

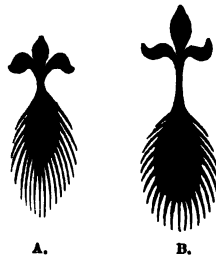
lent example of the Imperial Eagle having one head only. Another example, exaggerated in the drawing, but admirably sculptured in alabaster, appears upon the monument of Prince EDMOND of Langley, at King's Langley; No. 678 A, Chap. XXXII. Again I refer to the monumental chantry of Abbot RAMRYDGE, at St. Alban's, for a model specimen of both heraldic design and heraldic sculpture. The shield bearing the eagle displayed, No. 713, Pl. LXXVIII., will be sufficient to show the artistic feeling of the Heralds who flourished late in the Gothic era; nothing can exceed the combined spirit and delicacy with which this sovereign of heraldic birds is executed. There are several other shields charged with eagles upon this monument, in addition to this No. 713; one of them bears *three eagles displayed, two and one*. The date of Abbot RAMRYDGE's monument is 1524; it is an exception, therefore, and a truly noble one, to the style of Heraldry prevalent at its own era.

Fleurs de lys of elegant form abound; I know no better examples than those upon the monument of EDWARD III. It is always desirable to seek for well drawn and carefully executed examples of every Charge, and I commend this matter of heraldic Drawing to the careful consideration of students of Heraldry. As an illustration of the care bestowed by the early Heralds upon the treatment of every Charge, I adduce one of the *clusters of wheat-ears* that he appears to have used as a Badge, from the monument of Abbot JOHN OF WHEATHAMSTEDE, A.D. 1460, No. 717, p. 457. Upon a frieze of the chantry of this eminent ecclesiastic in St. Alban's Abbey, his Motto, (a rebus, like his badge,) is repeated, the Badge alternating with the words, VALLES ABOVNDABUNT. One of the shields upon the south side of this very interesting piece of monumental architecture is charged with *three crowns, two and one*; I engrave this Shield, No. 714, Pl. LXXVIII., as a very beautiful early example of crowns having their circlets heightened with *alternate crosses patées and fleurs de lys*. Having mentioned Abbot JOHN, I may add that in

the Church of Wheathamstead, near St. Alban's, the Brass to the father and mother of the Abbot is preserved; it has their arms, those of his mother, who was a HETWORTH, being *arg., three bats with wings extended sa.*

I must again refer to the *white harts* of RICHARD II., in Westminster Hall, as models for the treatment of animals of every kind in Heraldry (see p. 263); and, with them, to the admirably sculptured Supporters of the Shields in King's College Chapel, Cambridge.

The practice of the early heraldic artists even in representing *ermine-spots* we may study with decided advantage: in No. 721, I give two examples of ermine-spots from early shields: A, from one of the smaller enamelled shields on the Monument of EDWARD III., and B, from the effigy of Sir ROBERT DU BOIS, *temp.* EDW. I, at Fersfield, Norfolk.

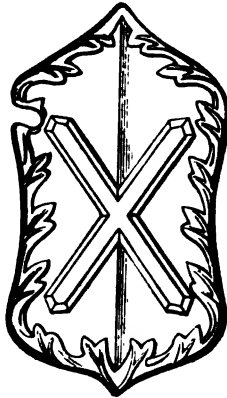


A. B.
No. 721.
Early Ermine-spots.

In our drawing of Helms and Shields, since we no longer derive our ideas of such objects from examples of them that

are in actual use by ourselves, we are at liberty to select such varieties as may be most appropriate to the purposes for which we require them, and also those that are most pleasing in their forms. I have engraved several good and effective varieties of shields at pp. 13, 15, 61, and 230; the example which follows, No. 716, charged with the saltire of ST. ALBAN, is from the interior of the chantry chapel of Abbot RAMRYDGE. A somewhat similar Shield has been engraved at p. 230: and I may refer to another of the same class above the monument to Sir JOHN SPENCER at Great Brighton. The unsightly and inconvenient Lozenge, I think, might be superseded in our Heraldry. Simplicity in Helms and Mantlings appears to be most desirable; and Helms certainly may always be advantageously set in profile. Two fine examples of early Helms are represented in Pl. XLVI.,

Nos. 611, 612, the former from the monument of the BLACK PRINCE, and the latter from the Stall-Plate of RALPH, Lord



No. 716.

BASSET; and with them may be associated, as a model heraldic helm, No. 264, p. 110.

The Label that has its points formed after the early manner, as I have invariably drawn it, appears to be preferable to the later form in which the ends of the points or pendants are made to expand; it is also always productive of a good effect that the Label itself should traverse the entire field of the shield from dexter to sinister. Modern Labels are generally coupé at both extremities, and their points are distorted into a species of dove-tailing. In No. 618 I give three varieties of the points of Labels: the first, A, is the early type; the second, B, represents the form of the label introduced in the beginning of the sixteenth century; and the third, C, is the more modern form, which is altogether objectionable.



No. 618.

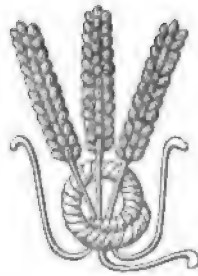
In many early quartered shields the Quarterings are not indicated by any dividing lines, as in No. 486, p. 253; this is certainly an error, which we shall do well to avoid.

I here refer with cordial satisfaction to two works, both of them rich in illustrations, which exemplify in a truly happy manner such Treatment and Drawing as students of Heraldry may accept with confidence. Again I direct attention to a volume, already more than once quoted—Mr. MOULE'S *Heraldry of Fish*, published in 1842 by Van Voorst. The wood-cuts, 205 in number, are engraved with singular feeling and effectiveness, the drawings themselves having all been made on the wood, as he tells us, "under the Author's own inspection, by his daughter, SOPHIA BARBARA MOULE;" and of these drawings it may be affirmed that they possess every quality of genuine excellence and appropriate beauty. The other Work, which also is illustrated in the true heraldic spirit, is Mr. SETON'S *Heraldry of Scotland*. By way of contrast, Students may turn from the illustrations of MOULE and SETON to those that have just appeared with *Anecdotes of Heraldry*, a little volume that would have been really useful, had it not been as destitute of arrangement as it is of indexes, while it contains a numerous collection of engraved examples, all of them treated and drawn in exact conformity with the heraldic feeling and spirit that I have endeavoured to illustrate in the *Hatchment*, No. 616, p. 445.

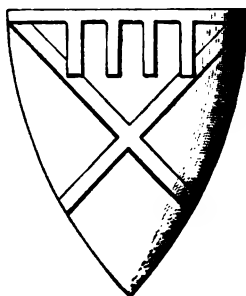
In the disposition and arrangement of Charges, and in the laws of Tincturing, the usage of the early Heralds may be accepted as our best guide. Perhaps we may enrich our compositions with less cautious and sparing hands than they did; and certainly we may emulate their system of Diapering both in surface-carving and in colour. Colours have been produced for us by the chemical science and the mechanical skill of our times, far superior both in hue and in variety of tint to anything that was known to the Heralds of the middle ages. It will be well for us to avail ourselves of our advantages, and to introduce into our blazon the most brilliant and lustrous colours.

With the special view to provide for students of Heraldry and amateur heraldic artists the very best *matériel* for their use, I have suggested the preparation of a box of heraldic gold and

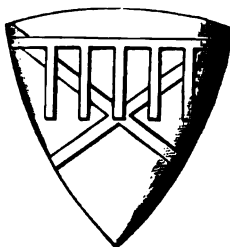
colours, with drawing implements, that may satisfy their most fastidious requirements; and my suggestions have been carried into effect by *Messrs. Winsor and Newton, of Rathbone Place*, my original publishers, in a manner that leaves nothing to be desired. I may add that the same materials are equally adapted for the use of professional Heralds, and of the artists who work under their immediate direction.



No. 717.—Badge of Abbot JOHN DE WHEATHAMSTEDE, St. Alban's Abbey, A.D. 1440. See p. 453.



No. 667.



No. 668.

Shields from early Seals of DE NEVILLES. See p. 404.

CHAPTER XXXI.

EXAMPLES OF SHIELDS OF ARMS.

IN this Chapter I place before students of Heraldry the blazon of a series of Shields of Arms, the greater number of them in addition to those that have been already described. The series comprehends the Arms of various historical Personages, together with those of several Families of eminence amongst ourselves at the present day.

From the Roll of HENRY III. :

BIGOD, Earl of Norfolk : *or, a cross gu.* ; No. 639, Pl. LXXI.

FITZ GEOFFREY : *within a bordure vair, quarterly or and gu.*

DE L'ISLE : *or, a lion rampt. gu.*

DE LUCY : *gu., three lucies haurient in fesse arg.*

DE MANDEVILLE and DE SAY : *quarterly or and gu.*

LE MARESCHAL : *per pale or and vert, a lion rampt. gu.*

DE MONTFICHET : *gu., three chevronels or, a label az.*

DE SEGRAVE (Ancient) : *sa., three garbs or.*

From the Roll of EDWARD I. :

ARRAGON : *or, three pallets gu.*

CHESTER : *az., three garbs or.*

L'ESTRANGE : *gu., two lions pass. in pale arg., within a bordure engrailed or ; No. 660, Pl. LXII.*

From the Roll of CAERLAVEROCK :

D'AUBIGNY : *gu., a fesse eng. arg.*

ANTHONY BEC : *gu., a cross moline (or recercelée) erm.*

DE CAREW : *or, three lions pass. in pale sa.*

L'ESTRANGE : *gu., two lions pass. in pale arg.*

DE LEYBURN : *az., six lioncels, 3, 2, 1, arg.*

DE MOHUN : *or, a cross eng. sa.*

DE MONTAULT : *az., a lion rampt. or.*

DE MULTON : *arg., three bars gu.*

DE PERCY : *or, a lion rampt. az.*

FITZ ROGER : *quarterly or and gu., a bend sa.*

DE TONI : *arg., a mûnche gu.*

LE VAVASOUR : *or, a fesse dancette sa.*

FITZ WALTER : *or, a fesse between two chevrons gu.*

DE WILLOUGHBY : *or, frettée sa.*

From the Roll of EDWARD II. :

BLOUNT : *gu., a fesse between six marilets arg.*

FAUCONBERG : *arg., a lion rampt. az.*

DE LA MERE : *arg., on a bend sa., three eaglets vert.*

DE MONTFORT : *arg., crusillée gu., a lion rampt. az.*

DE MONTGOMERIE : *or, an eagle disp. az.*

RAUF DE MORTIMER : *or, an eagle disp. vert.*

From the Calais Roll of EDWARD III. :

BURWASH : *or, a lion rampt. queue fourchée gu.*

DE COUCI : *barry of six vair and gu.*

DE HOLLAND (Ancient) : *az., fleurettée, a lion rampt. guard. arg. ; No. 637, Pl. LXV.*

MALTRAVERS : *sa., frettée or.*

POYNINGS: *barry of six or and vert, over all a bend gu.*

RADCLIFFE: *arg., a bend eng. sa.*

TALBOT: *gu., a lion rampt. or*: No. 662, Pl. LXII.

D'UFFORD: *sa., a cross eng. or.*

FITZ WARYN: *quarterly per fesse indented arg. and gu.*

From the Roll of RICHARD II.:

ASTELEY: *az., a cinquefoil erm. pierced.*

BAGOT: *arg., a chevron gu., between three martlets sa.*

BLOUNT: *barry nebulée of eight or and sa.*

BOTELER: *az., a bend arg., between six covered cups or*: and, *gu., a fesse counter-componée or and sa., between six crosslets arg.*: also, *az., a chevron between six covered cups or.*

BRAYBROK: *arg., seven mascles, 3, 3, and 1, gu.*

CHARLETON: *or, a lion rampt. sa.*

MANNERS: *or, two bars az., a chief gu.*

ROKEBY: *arg., a chevron sa., between three rooks ppr.*

SAINT AMAND: *or, fretlée sa., on a chief of the last three bezants.*

DE LA WARRE: *gu., crusillée filchée, a lion rampt. or, armed az.*

DE WYLOUGHBY: *quarterly, 1 and 4, sa., a cross eng. or*: 2 and 3, *gu., a cross moline arg.*

BRANDON: *barry of ten arg. and gu., a lion rampt or, crowned per pale gold and of the second.*

DE CREVECEUR: *or, a cross gu., voided of the field.*

DEVEREUX: *arg., a fesse gu., in chief three torteaux.*

DOBELL, of SUSSEX: *sa., a doe tripping, between three bells arg.*

DUDLEY: *or, a lion rampt. queue fourchée vert.*

GLENDOUR: *paly of eight arg. and gu., over all a lion rampt. sa.*

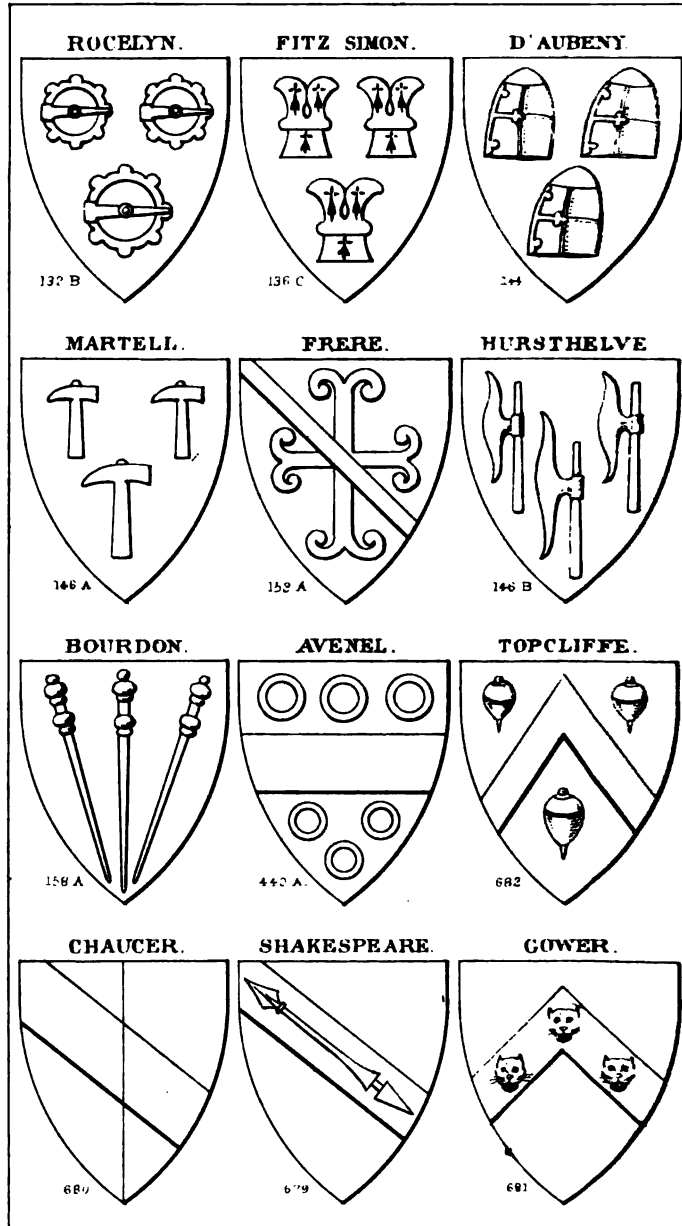
ASTLEY, BARON HASTINGS: *az., a cinquefoil erm., within a bordure eng. or*: No. 726. p. 229.

HARFUR CREWE, Bart.: *arg., a lion rampt., within a bordure eng. sa*: No. 727, p. 229.

MOLESWORTH, Bart.: *vair, a bordure gu., charged with crosslets or*: No. 725, p. 229.

SHIELDS OF ARMS.

CHAPTERS VI, IX XV & XXXI



HENLINGTON, of Gloucestershire: *arg.*, a label of five points *az.*

HERON: *az.*, three herons, two and one, *arg.*; and "the reverse."

DE HERIZ, (afterwards HARRIS): *az.*, three hedgehogs (French, "*herrison*") *arg.*; blazoned on the Shield of an Effigy of the period of EDWARD I. at Gonaldeston, Notts.

NEVILLE (Ancient): *or*, *frettée gu.*, on a canton *sa.* an ancient ship gold,—in remembrance, of GILBERT DE NEVILLE, WILLIAM THE CONQUEROR'S Admiral, No. 725, p. 481.

SERGEAUX, of Cornwall: *arg.*, a saltire between four (or twelve) cherries ("*cerises*") *gu.*, slipped *vert.*

SYDNEY: *or*, a pheon *az.*

DE TOPLYFFE: (Brass, A.D. 1391, at Topoliff, in Yorkshire,) *arg.*, a chevron between three peg-tops *sa.*; No 682, Pl. LXIX.

VERNON: *arg.*, *frettée sa.*

CHAUCER: *per pale arg. and gu.*, a bend counterchanged; No. 680, Pl. LXIX.

GOWER: (monument at St. Saviour's, Southwark, A.D. 1408), *arg.*, on a chevron *az.*, three leopard's faces *or*; No. 681, Pl. LXIX.

SHAKESPEARE, (granted 1546:) Arms,—*or*, on a bend *sa.* a spear gold: Crest,—a falcon displayed *arg.*, holding in its beak a spear in pale *or*; No. 679, Pl. LXIX.

MILTON: *arg.*, an eagle displayed with two heads *gu.*, beaked and membered *sa.*

SCOTT: quarterly, 1 and 4, *or*, two mullets in chief, and a crescent in base, *az.*, within an orle of the last, for SCOTT: 2 and 3, *or*, on a bend *az.*, three mascles gold, in the sinister chief point an oval buckle erect of the second, for HALIBURTON.

MACAULAY, Baron MACAULAY: *gu.*, within a bordure *eng. or*, a pair of arrows saltire-wise, their points to the base, *arg.*, surmounted by two barrulets *composée gold and az.*, between as many buckles in pale of the second.

WELLESLEY, Duke of WELLINGTON: quarterly, 1 and 4, *gu.*, a cross *arg.*, between five plates in saltire in each quarter, for WELLESLEY; 2 and 3, *or*, a lion ramp. *gu.*, ducally gorged for COLLEY: as an augmentation, on the honour-point an inescutcheon charged with the Union

Device of Great Britain and Ireland; No. 614, Chap. XXIX. (Garter-Plate.)

SPENCER CHURCHILL, Duke of MARLBOROUGH: quarterly, 1 and 4, CHURCHILL, *sa.*, a lion ramp. *arg.*, on a canton of the second, a cross *gu.*; 2 and 3, SPENCER, (No. 107): *as an augmentation, on the honour-point an inescutcheon of St. George, charged in pretence with another of France Modern; No. 615, Chap. XXIX.*

PELHAM CLINTON, Duke of NEWCASTLE: quarterly, 1 and 4, CLINTON, (No. 400, Pl. XXXVII); 2 and 3, quarterly, 1 and 4, *az.*, three pelicans *arg.*, vulned *ppr.*; 2 and 3, *gu.*, two demi-belts with buckles erect *arg.*, all for PELHAM, No. 132 c., p. 436.

MANNERS, Duke of RUTLAND: *or*, two bars *az.*; a chief, quarterly of the second and *gu.*, charged in the alternate quarters with two fleurs de lys of France, and a lion of England.

RUSSELL, Duke of BEDFORD: *arg.*, a lion ramp. *gu.*; on a chief *sa.*, three escallops of the first.

GRAHAM, Duke of MONTROSE: quarterly, 1 and 4, GRAHAM, (No. 409, Pl. XXVIII); 2 and 3, for the title, MONTROSE, *arg.*, three roses *gu.*, barbed and seeded *ppr.*

CAMPBELL, Duke of ARGYLL: quarterly, 1 and 4, CAMPBELL, (No 356, Pl. XXIV.); 2 and 3, for the lordship of Lorn, *arg.*, a lymphad *sa.*, sails furled up, flag and pendants flying *gu.*

GRANVILLE LEVESON GOWER, Duke of SUTHERLAND: quarterly, 1 and 4, GOWER, *barry of eight arg. and gu.*, over all a cross *patoance sa.*; 2 and 3, LEVESON, No. 239, p. 70: *in pretence, the shield of the ancient Earls of SUTHERLAND, ensigned with the Earl's Coronet, bearing gu., within a bordure or charged with a treasure of Scotland, three mullets gold.* The Duke of SUTHERLAND also quarters GRANVILLE, *gu.*, three clarions *or*: EGERTON, *arg.*, a lion ramp. *gu.*, between three pheons *sa*: STANLEY, No. 205 A, Pl. XIV.: BRANDON: CLIFFORD, No. 373, Pl. XXV.: STRANGE or L'ESTRANGE, without the bordure, and the Royal Arms of the TUDORS.

FITZ-GERALD, Duke of LEINSTER: *arg.*, a saltire *gu.*, being the armorial insignia of ST. PATRICK.

SCOTT, Earl of ELDON: *arg.*, between two lion's heads erased *gu.*,

an anchor erect sa. ; on a chief wavy az., a portcullis or, a mullet for difference.

ERSKINE : *arg., a pale sa.*

STUART : *or, within a tressure of Scotland, a fesse chequée arg. and az. ; No. 620, Pl. LII.*

STUART of Bonhill : *Stuart, the fesse surmounted by a bend gu., charged with three buckles gold.*

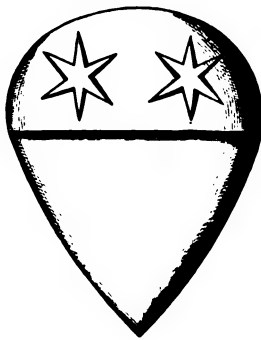
STUART of Davingstone : *or, within a bordure eng. gu., a fesse chequée arg. and az.*

LINDSAY : *gu., a fesse chequée arg. and az.*

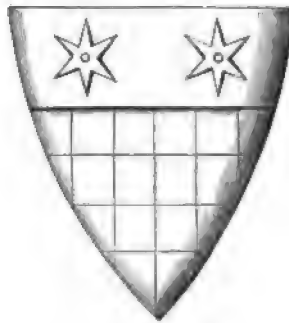
PITT : *sa., a fesse chequée arg. and az., between three bezants.*
This shield alludes to the official connection of the PITT family with the *Exchequer*, as the same fesse was borne by the STUARTS in allusion to the *chequered* board of the High Stewards of Scotland.

SETON : *or, within a tressure of Scotland, three crescents gu. ; No. 625, Pl. LII.*

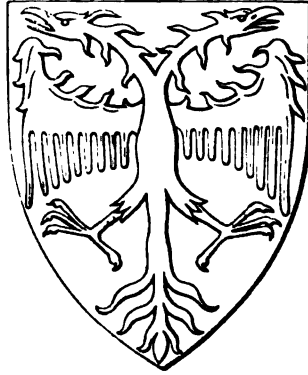
HEPBURN : *gu., on a chevron arg. a rose between two lioncels rampt. of the field.*



No. 700.—Shield from an early Seal of St. JOHN ;
see p. 405.



No. 701.—Shield from an early Seal of St. JOHN, of Sussex ;
see p. 405.



No. 678 A.—The EMPEROR : Monument at King's Langley, A.D. 1402.
See pages 390 and 453.

CHAPTER XXXII.

FOREIGN HERALDRY.

FOREIGN Heraldry differs chiefly from the Heraldry of our own Country in being less severe in its prevailing style, and less exact in its details and usages, but more elaborate and gorgeous in both the character and the treatment of its compositions. The Heraldry of Germany, in particular, is very splendid; and, in accordance with the German sentiment of modern times, it indulges in an almost infinite variety of subordinate details, elaborate combinations, and subtle distinctions. The Heraldry of France also is rich, and often fanciful, and yet almost always eminently artistic. I have already given, in the preceding chapters, the blazon of a numerous series of foreign Shields, all of them in some degree associated with the Armory of England; so that in this present Chapter it remains for me to do little more than briefly to notice some characteristic usages of

Foreign Heraldry, and to blazon a few other examples to which reference has not yet been made.

In Foreign Heraldry a free use is made of Shields of Arms for the purpose of decoration, whereas this use of heraldic decorative accessories is rare in England. Thus, there are small Shields of his Arms semée over the bardings of the charger of JOHN, King of BOHEMIA, who fell at Cresci (in his Seal); and the King himself has as his Crest the two wings of a vulture, spread and of very large dimensions. The Effigy of Earl WM. DE VALENCE is an example of this method of decoration, but it is the work of a foreign artist.

The Shield which is represented in foreign Military Effigies, is almost invariably placed in front of the figure, and in such a position that its base is raised but little above the ground; with one hand the Knight supports the Shield, while with his other hand he generally either grasps his Sword or holds his crested Helm.

Foreign Heralds regard with comparative indifference the number of the repetitions of any repeated Charge; and they also are generally content to adjust the arrangement of their Charges, except in the case of the Ordinaries and other principal Charges, to the form of their Shield and the space at their disposal. In foreign Shields of Arms metal is occasionally found charged on metal, and colour upon colour: thus the Arms of the *Spanish Inquisition* are, *sa.*, a *cross vert*. The French Heralds indicate any such blazon by the term *cousu* or *cousue*: and such arms are distinguished as "*armes pour enquerir*," such, that is, as will excite inquiry into the causes which led to this deviation from the prevailing rule. In French Heraldry, the *Saltier* is often coupé, and it sometimes has its ends floriated. The *Cross* is sometimes coupé, and the other Ordinaries also. When one Charge rests upon any others, as in the instance of a Shield *paly of six or and az.* charged over all with a *bend gu.*, or in any similar case, the French Heralds use the phrase *brochant sur le tout*; they also

apply the term *Brisure* to any mark of Cadency, and a shield that is in any way differenced is said to be *brisé*.

Two lions (or other animals) rampant are placed face to face by continental Heraldry, when two Shields bearing such Charges are *impaled*; as in No. 722, Pl. LII., the Shield of GUELDRES. In this example the crowned lion faces to the Sinister because of the impalement; had he been borne alone, this lion would have faced to the Dexter, as a matter of course. This same usage is also extended to *quartered* Shields, in which lions (or other animals) rampant appear in the repeated quarters: thus, had the two coats that are impaled in No. 722, been quartered, the quarterly Shield would have borne the crowned lion facing to the Sinister in the 1st quarter and to the Dexter in the 4th, and the other lion would have faced to the Dexter and to the Sinister in the 2nd and 3rd quarters respectively. In like manner, the Arms of Queen PHILIPPA of Hainault, No. 337, p. 159, in foreign blazon would have the 1st and the 3rd lions facing to the Sinister. The Arms of WALLENSTEIN, Duc de FRIEDLAND, &c., a characteristic example of the usage under consideration, are thus blazoned: *quarterly, 1 and 4, or, a lion rampt. crowned az.; 2 and 3, az., a lion rampt. or.; over all, on an escutcheon of pretence (or, sometimes, in an oval encircled by a wreath of laurel), the Arms of the Empire: the Crest is, out of a crest-coronet a vol az. and or: the Lambrequins are or and az.* M. BOUTON gives (page 300), with a woodcut, an example of two lions passant upon a chief, which are face to face: the Shield is that of "Le Sieur de DAMPIERRE," who bears, "*de gueules à trois pals de vair, au chef d'or à deux Lions affrontés de sable sur le chef.*" The same feeling, which thus expresses itself in the disposition of lions, &c., is apparent in the desire generally to have the quarters of a Shield correspond with one another, and also in a prevailing use of counter-charging in the tinctures of Foreign Heraldry; and it extends, in the Heraldry of Germany, to what may be designated *counter-charging*—the blazoning the same Charge under reversed condi-

tions, when it is repeated in Quartering: thus, the German Coat of DIE SCHROTENEGGER is, *quarterly, 1 and 4, or, an eagle disp. having two heads sa.; 2 and 3, arg., a bend sinister embattled sa.;* this bend is counter-charged,—that is, the under side of this bend is embattled in one quarter, and the upper side in the other quarter. It is also a custom prevalent with the Heralds of Germany to devote the Shield itself to the quartered insignia of the lordships or territorial possessions of any noble House, while they charge upon an inescutcheon, in pretence over these insignia, the arms of the Family.

The old practice of *Dimidiation*, which appears to have prevailed much more generally at an early period in the Heraldry of the Continent than it ever did in England, is still retained by modern Foreign Heralds; so that Dimidiated Shields, and particularly such as bear an Eagle, are of common occurrence. In many instances, the effects of the dimidiating process are very singular and curious. I must be content to adduce a very few examples:—1. DIE BRODSORG, *az., a fleur de lys arg.,* dimidiated by a Shield *arg.*: this appears as a Shield *per pale az. and arg., in the dexter half a fleur de lys of the last dimidiated per pale.* 2. DIE RUSTOCHEN of Pomerania, the Shield *per pale arg. and sa.,* charged with an *Imperial Eagle* and a *fleur de lys counter-changed in their tinctures, dimidiated per pale and conjoined.* 3. MÖRGLIN, *per pale arg. and gu., in the dexter half a dimidiated eagle of the second.* 4. DIE TAPPEN, *or, a dimidiated eagle to the sinister sa.* 5. VON MEGGENHEIM, *barry of six sa. and or, dimidiating or, an eagle disp. sa.* 6. SIRADIA, a Province of Poland, *or, an eagle disp. and a bear ramp., both dimidiated and conjoined in pale, sa., under the same Crown gold;* (See also Nos. 327, 328, Pl. XVIII.) In the stained glass of the Church of St. Étienne du Mont, at Paris, are these two remarkable examples of Dimidiation;—*or, a tree eradicated, having a serpent entwined about its stem, all ppr., dimidiating gu., two barbels embowed and addorsed,*—the tree is dimidiated *per pale* down the stem, and one barbel only is seen: again (in a window of a

chapel of the south aisle), *az., a lion rampt. or, a chief gu.*, dimidiating, *or, three hedges in pale vert, out of each as many trees ppr.* And, once more, in a miniature in the Imperial Library at Paris, the Lozenge of Arms of LOUISE D' SAVOIE, Duchess d'ANGOULÊME, Regent, and mother of FRANCIS I., is dimidiated thus, the two Coats being misplaced,—*to the Dexter*, SAVOY, the Cross being coupé; *to the Sinister*, FRANCE MODERN: one half of the Cross, which is dimidiated per pale, is shown, with one fleur de lys in the sinister chief and one half of the fleur de lys in the base. Instances of dimidiated Arms occur on some of the Continental postage-stamps; as in the stamp of Berge-dorf, which bears an Imperial Eagle and a Castle, both dimidiated and conjoined in pale, with a Bugle-horn in base.

Supporters generally appear in Foreign Heraldry in pairs, both figures being alike: a *single Supporter* also frequently occurs. The Heralds of France distinguish between the figures of human beings, when they act as Supporters, as also those of beings in human form, and the figures of animals of every kind, the former being entitled "*les tenants*," and the latter "*les supports*;" and further, to trees and other objects from which Shields may be suspended, they have given the name of "*les soutiens*."

The *Manlings* or *Lambrequins* of the Foreign Heralds, as a general rule, follow the tinctures (the principal metal and colour) of the Arms; and in the case of an impaled or quartered Coat, the Lambrequins would vary as the Arms: thus, for the Coat, *arg., a cross sa.*, impaling, *gu., a fesse or*, the dexter Lambrequins would be *sa.*, *doubled arg.*, and the sinister *gu.*, *doubled or.*; but if two Helms were placed above this Shield, the dexter Helm would have Lambrequins of the first Coat, and the Sinister of the second. Lambrequins *armoyées*, or charged with the Arms of the Shield, are also in use. In the *Heraldry of Fish* (p. 72), the Achievement of LORRAINE is engraved with the Lambrequins thus *armoyées*.

Collars of Knighthood encircle impaled Shields in Foreign

Heraldry; and, when there are two shields *accollées*, a Collar may encircle them both, and a single Coronet may ensign them both. See p. 168.

The *Label*, which occurs in Foreign Shields, in several instances as a sole Charge, varies, in the number of its points, from a single point to six; and it constantly appears in blazon as a Charge with other Charges. Thus, the Spanish family of BERENGUER bears, *quarterly, 1 and 4 ,or, a label of one point az. : 2 and 3, arg., a tower gu., the port or*: the family of CHIGNIN, of Savoy, bears, *gu., a chevron arg., charged with six ermine spots sa., in chief a label of as many points of the last*. The Arms of DIE WESTPHALEN, of Saxony, are, *arg., a fesse gu., in chief a label of five points sa.*; and a similar label ensigns the Crest. The Arms of DIE BRAMBACH are, *arg., a bend sin. gu., in chief a label of three points az. in bend*: and those of VON MONDET, of Burgundy, are, *az., an ostrich-feather erect arg., in chief two labels of three points in pale or*. And again, the Arms of MAUSSABRÉ, of Touraine, are *az., a label in chief or*: and those of DU ROZON, of Bretagne, *gu., a label arg.*

FRANCE. FRANCE ANCIENT,—*az., semée de lys or*: FRANCE MODERN,—*az., three fleurs de lys, two and one, or*.

In our own times the Arms of FRANCE have undergone a complete change; so that the well-known heraldic term *France Modern* has become as completely historical as *France Ancient*, having, in its turn, been superseded by *France Present*. The Golden Eagle of the Emperor NAPOLEON, sitting calmly vigilant in an azure field, has succeeded to the Fleurs de Lys of gold that for so many centuries were identified with the Heraldry of France. The English Lions, accordingly, have survived their French rivals and associates, unchanged in their blazonry; and, still as of old, representing the Royal Dignity and the Realm of ENGLAND, they are *passant guardant* in the front of the Heraldry of Europe.

The Shield of the FRENCH EMPIRE is thus blazoned—*az., an eagle rising and respecting to the sinister, grasping in both his claws a thunder-bolt, all or*; or, in the words of M. VICTOR BOUTON, “*Les NAPOLEONS portent: de L’EMPIRE FRANÇAIS, qui est d’azur, à l’aigle à la tête contournée d’or, tenant un foudre de même.*” I quote from “*Nouveau Traité de Blazon,*” by M. BOUTON, published last year by the Brothers GARNIER of Paris,—a work of singular interest and value, clear, explicit, comprehensive, and profusely illustrated, which may claim to be popular with the Heralds as well of England as of France.

The National Flag of FRANCE, “the Tricolour,” has its colours arranged vertically, the blue being next to the staff, and the white in the centre. The Imperial Standard is *semée of golden bees*, and it charges the Eagle of the Empire upon the central white division of the field. Before the Great Revolution, the French Flag was white, and it was charged with the national Achievement of Arms. Under the First Empire the Great Dignitaries received as a special augmentation of honour, to be borne by them all, a *chief az., semée of golden bees*; and, in like manner, the Dukes of the Empire all bear a *chief of their ducal rank*—that is, a *chief gu., semée of mullets arg.*

FRENCH ROYAL CADENCY.—Unlike our own PRINCES OF WALES, the DAUPHIN of France did not difference his arms with a Label; but he bore FRANCE in the 1st and 4th quarters of his Shield, quarterly with DAUPHINY, *or, a dolphin embowed az.* The circlet of his Coronet was heightened with fleurs de lys, and arched with four (or sometimes eight) dolphins.

The DUC D’ORLEANS: *France, a Label of three points arg.*

The DUC D’ANJOU: *France, a Bordure gu.*

The DUC D’ALENÇON: *France, a Bordure gu., charged with eight plates.*

The DUC DE BERRI: *France, a Bordure eng. gu.*

The COMTE D’ARTOIS: *France, a Label of Castile.*

The DUC D’ANGOULÊME: *France, a Label arg., on each point a crescent gu.*

The DUKES OF BURGUNDY : *France, a Bordure componée arg. and gu.* (Coll. Arm., MS. L. xiv.)

The Crown of HENRY II., King of France, K.G., on his Garter-Plate at Windsor, has eight fleurs de lys upon the circlet, and another large fleur de lys rises from the intersection of its eight arches.

AUSTRIA. Arms,—*Or, an Eagle with two heads disp. sa., crowned armed and membered gu., having an Imperial Crown placed above it in the Shield, holding in its dexter claw a Sceptre and a Sword, and in the sinister a Mound ; charged on the breast with a Shield, tiercée in pale : 1. HAPSBURGH, or, a lion ramp. gu. : 2. AUSTRIA, gu., a fesse arg. : 3. LORRAINE, or, on a bend gu., three eaglets (or allierions) arg.*

Supporters,—*Two Griffins or, winged sa.*

The Shield of Austria is surrounded with the Collars of the Austrian Orders of Knighthood, and ensigned with the Imperial Crown, No. 620, which is very singular in its form, being cleft somewhat after the manner of a mitre. The Arms of the Emperor FRANCIS of Austria, K.G., are blazoned at Windsor, on his Garter-Plate.



No. 620.—Imperial Crown of Austria.

The Imperial Eagle of Austria claims to be the successor to the eagle of the German Emperors, which, in its turn, succeeded

to the eagle of Ancient Rome; and it still bears the two heads, which were significantly symbolical of the Eastern and Western Roman Empires, but are not particularly happy in their symbolism when associated with the Austrian Kaiser. The Imperial shield, as I have shown, was commonly blazoned in England; a characteristic example I have placed at the head of this Chapter, No. 678 A, from the Plantagenet Monument at King's Langley.

The field of the Imperial Standard of Austria is yellow, with an indented border of gold, silver, blue and black, and it displays the Eagle of the Empire. The National Flag is formed of three equally wide horizontal divisions, the central one white, and the two others red; on the central division, towards the dexter, is a Shield charged as the Flag itself, having also the Imperial Cypher within a narrow golden border, and ensigned with the Imperial Crown. The Flag of the Merchant Service omits the Shield and Crown.

HUNGARY. Arms,—*Gu., four bars arg., impaling, gu., on a mount vert, issuing from a ducal Coronet or, a patriarchal Cross arg.* The Hungarian Crown, or St. Stephen's Crown, is very peculiar in its form. Supporters,—*Two Angels holding the crown of St. Stephen over the shield.* The National Colours are red, white and green, arranged horizontally, the green in chief, and the red in base.

PRUSSIA. Arms,—*Arg., an Eagle disp. sa., crowned, armed, membered, and having on each wing a trefoil slipped, all or, charged on the breast with the Royal Cypher 'r' crowned, and holding in the dexter claw a sceptre gold ensigned with a similar Eagle, and in the sinister claw a mound az. the circle and cross of the third.* This shield is occasionally charged upon an Eagle of Prussia, after the manner of the Seal of RICHARD, Earl of CORNWALL, No. 212 c, Pl. LXII. Supporters,—*Two savage Men, wreathed, and holding clubs, all ppr.*

The Prussian Crown, No. 621, has eight arches, and after the custom prevalent on the Continent it does not enclose any cap.

The Prussian Eagle is displayed in the National Flag, the

naval Ensign having in the dexter chief angle a *cross patée sa.*, voided of the field. The Royal Standard has the field *semée of Prussian Eagles*.



No. 621.—The Prussian Crown.

The Arms of the Princely House of HOHENZOLLERN, are, *quarterly arg. and sa.* JOHN GEORGE, Prince of HOHENZOLLERN, Knight of the Golden Fleece, in the reign of PHILIP III., bore, *quarterly*, 1 and 4, HOHENZOLLERN; 2 and 4, SIGMARINGEN, *on a mount vert*, a stag tripping *or*; and, over all, as Hereditary Chamberlain of the Empire, *gu.*, two Sceptres in saltire *or*.

RUSSIA. The Russian Arms differ from the Austrian in the Eagle holding only a Sceptre in its dexter claw, and being charged with a shield *gu.*, bearing a figure of St. George mounted, and piercing the Dragon. This Shield is encircled with the Collar of the Russian Order of St. Andrew; and the wings of the Eagle are also charged with two groups of small Shields representing the Provinces of the Empire. The Czar of "all the Russias" considers himself entitled to bear the double-headed Eagle, as an imaginary successor to the Roman Cæsars, (see TRIERS, *Einleitung zu der Wapen Kunst*, p. 312); the two heads of his Eagle, however, might denote European and Asiatic Russia—his Western and Eastern Empires. The Garter-Plates of the Czars ALEXANDER I., K.G., and NICHOLAS, K.G., are at Windsor. The Russian Flag has three horizontal divisions, the uppermost white, the central blue, and the lowermost red. The

The Supporters of Denmark were originally *two lions*; but at no distant period they have been superseded by *two savage men, wreathed with leaves about their heads and loins, and bearing clubs, all ppr.*

The Danish Ensign is red, charged with a white cross, and the flag itself is swallow-tailed. In the Standard the cross is quadrate, and charged with the complete Royal Achievement, the shield being encircled with the Collars of the Orders of the *Elephant* and the *Dannebrog*. (See "*The Family Alliances of Denmark and Great Britain*," by JOHN GOUGH NICHOLS, F.S.A.; also, the same excellent Essay in the first volume of the "*Herald and Genealogist*."

GREECE. Arms,—*Az., a cross coupé arg.* Supporters,—*Two figures of Hercules.* Motto,—ΑΓΑΠΗ ΛΑΟY ΙΣΧΙΣ ΜΟY. The Flag is blue with a white cross, and this is cantoned on the Ensign, which is white with four blue bars.

HANOVER. Arms,—See page 299, and No. 541, PL XLVII. The Hanoverian Ensign resembles the red Ensign of England, but the Jack is charged with a *white horse courant* on the cross, which is quadrate. The national colours are yellow and white per fesse, the yellow in chief.



No. 619.—HESSE-DARMSTADT.

HESSE-DARMSTADT. Arms,—*Az., a lion queue fourchée ramp. barry of ten arg. and gu., crowned or, and holding in his dexter paw a sword ppr., hilt and pommel gold*; No. 619. Supporters,—

Two lions queue fourchée crowned or. The Flag is, *per fesse gu. and arg.*

HOLLAND. Arms,—*Az., billettée, a lion rampt., holding in his paws a naked sword and a sheaf of arrows, all or.* Supporters,—*Two lions crowned or.* The Flag is of red, white, and blue, arranged horizontally, the red in chief and the white in the centre. The Standard has the Royal Achievement of Arms charged upon the white.

ITALY. Arms,—*Gu., a cross arg., within a bordure az.* The Standard of green, white, and red, arranged vertically, has the Arms ensigned with the Crown on the central white division; the red is to the fly.

The Arms of the House of SAVOY are, *gu., a cross arg.*; but M. BOUTON gives, for the Counts of SAVOY, *gu., a cross arg., within a bordure componée or and az.*

PORTUGAL. Arms,—*Arg., five escutcheons in cross az., each charged with as many plates in saltire; the whole within a bordure gu., upon which seven castles or.* Supporters,—*Two dragons ppr., winged vert, each holding a Banner of the Arms.* (See Garter-Plates at Windsor; also Shield at St. Alban's and Seal at the end of this Chapter, No. 708.) The Standard is red, charged with the Arms and Crown; but the Ensign is per pale blue and white, similarly charged, the blue being next the staff.

The COUNTS PALATINE of the RHINE. Arms,—*Sa., a lion rampt. or, crowned gu.*

SAXONY. Arms,—See p. 168, and No. 353, p. 314. In the MS. Collection of Arms presented to the College of Arms by Sir WILLIAM DUGDALE (MS. LXIV.), the Shield of SAXONY is blazoned, *barry of six or and sa.* M. BOUTON gives the blazon of SAXONY thus:—"Les ducs de SAXE, portent: *fascé d'or et de sable de huit pièces, du crancelin de sinople mis en bende sur le tout.*" The Arms are quartered in the second quarter (*Thuringia* is in the first quarter) by JOHN GEORGE, second Duke of SAXONY, K.G. (A.D. 1668,) upon his Garter-Plate. In the German-Gothic Court at

the Crystal Palace there are some good casts of early Shields of the Arms of SAXONY. The Supporters of SAXE-COBURG-GOTHA are *two lions regardant ppr., crowned or.*

SPAIN. Arms,—the same as are blazoned for CATHERINE of Arragon, with *France Modern* (or *Anjou*) in pretence. See p. 308. Supporters,—*Two lions or, each holding a Banner quarterly of Castile and Leon, with, over all, Anjou.* But these are seldom used, the rule being that no Supporters should be employed when a shield is ensigned with the collar of the Order of the Golden Fleece. The Standard bears the Arms displayed over its whole area. The Ensign is yellow, interposed between two horizontal bars (each of them half its own depth) of red, and it is charged towards the dexter with *Castile and Leon* impaled within a red circular bordure, and ensigned with the Spanish Crown. For the blazon of the Arms of *Castile and Leon*, see page 306; see also No. 135, Pl. I.; and “Castile and Leon” in Chap. XXXIII.

SWEDEN and NORWAY. Arms: SWEDEN ANCIENT,—*Az., three bends sinister wavy arg., over all a lion rampt. or, crowned gu.*: SWEDEN MODERN,—*Az., three open crowns, two and one, or*: NORWAY,—*Gu., a lion rampt. or, crowned gold, holding in his paws a Danish battle axe ppr., the blade in chief.* The present King, as the heir and successor of an elected King, charges in pretence upon the National Shield the Arms of VASA,—*Tierce in bend az. arg. and gu., over all a vase or.*: impaling his own paternal arms of BERNADOTTE,—*Az., over a river in base proper, a bridge, thereon two towers arg., in chief an eagle crowned, and accosted by seven estoiles or.* A Shield of Norway appears upon the ceiling of the nave at St. Alban's: and the Shield of Arms of Christian XI., King of Sweden, K.G. (A.D. 1668), is blazoned upon his Garter-Plate at Windsor. Supporters,—*Two lions rampt. regardant crowned or.* The Flag of Sweden is blue, with a yellow cross; and that of Norway is red with a blue cross having a white fimbriation. These two Flags are combined to form a United Ensign, after the manner of our Union Jack; and the United Flag is can-

toned in the National Ensigns, the Standard being also charged with the Royal Arms, Crown, and Supporters.

SWITZERLAND. Arms,—*Gu.*, a Cross humettée arg. Each of the Cantons has also its own armorial insignia.

TURKEY. Arms and Flag,—*Gu.*, a Moon decrescent or, and an *Etoile arg.*, in fesse.

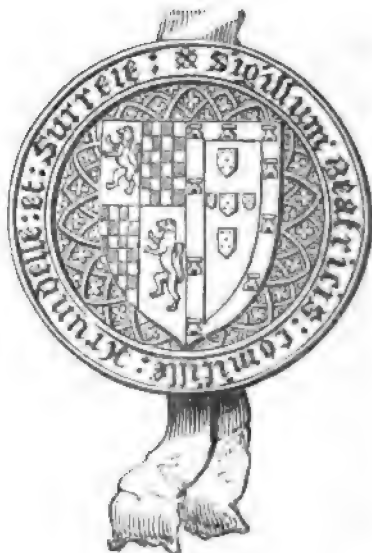
WURTEMBERG. Arms,—*Or*, three Stag's attires in pale sa., impaling, for HOHENSTAUFER, or, three Lions pass. in pale sa., the right paw gu. Supporters,—*A Lion as in the arms, crowned or; and a Stag ppr.* The Flag is crimson and black divided per fesse, the crimson in chief.

The range of this Treatise does not admit of my extending the present Chapter so far, as to comprehend the armorial insignia and the flags of the Free Cities and of all the minor States of Germany, with those of the several States of both North and South America; nor can I here even advert to the barbaric Heraldry of the East.

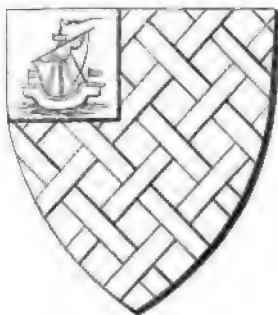
The few Foreign Titles of Nobility that are held, either by grant or inheritance, by British Subjects, do not convey any privilege or precedence in this country. However real in themselves, and whatever the degree of rank they might confer in the dominions of the Sovereigns from whom they have been derived, they are purely honorary distinctions here, and they can be recognized in England only through a special Royal Licence from our own Sovereign to that effect. The Arms of these Personages, as would be expected, have certain Augmentations granted by Foreign Heralds, or their entire blazonry partakes more of Foreign than of English heraldic feeling and usage. These Arms are appended to our Peerages; so that it will be sufficient for me to remark that the Coronets, with which these Shields of Arms are ensigned, differ from the Coronets of our own Peers in having no caps, nor is their rank determined

in accordance with English rule. The Coronet of a *Duke* of France is ensigned with *parsley leaves*—" *feuilles d'ache* ;" that of a *Marquis*, with *three parsley leaves alternating with as many elevated pearls* ; and that of a *Count*, with *nine pearls*, while a *Baron* has a "*bonnet greslé de perles*." The German *Dukes* arch their Coronets, and the *Counts* sometimes slightly elevate their numerous pearls.

Foreign Nobility, while resident in England, as a matter of course, enjoy every privilege of their rank, and each individual bears his own heraldic insignia here as he would in his native country.



No. 708.—Seal of BEATRICE of PORTUGAL, Countess of ARUNDEL AND SURREY, *temp.* HENRY V : Fitzalan and Warrene quarterly, impaling Portugal, See p. 477.



NEVILLE ANCIENT.
No. 725.—See page 461.

CHAPTER XXXIII.

SUPPLEMENTARY.

I. HERALDIC AUTHORITIES AND TREATISES ON HERALDRY.

COPIES only of the earliest ROLLS OF ARMS are known now to be in existence. These Rolls contain the armorial bearings with the titles of the Sovereign and his Family, and also those of the Princes and principal Nobles, Bannerets and Knights of his time.

1. Roll of HENRY III. Date, between A.D., 1240—1245. The original lost. A copy by GLOVER, Somerset Herald, with the Arms blazoned but not drawn, dated 1586, and presented by him to the College of Arms, where it is preserved, bound up with other heraldic MSS. in a volume entitled *Miscellanea Curiosa*, L. 14: this volume was presented to the College by Sir WILLIAM DUGDALE, Garter, in 1676. The Roll edited, with highly interesting and valuable remarks and an Ordinary of the Arms, by Sir HARRIS NICHOLAS, in 1829.

2. Second Roll of HENRY III. Probable date, about 1270.

The original lost. A copy, with arms (about seven hundred in number) tricked by CHARLES, Lancaster Herald, in 1607, in the British Museum, *Harl. MSS.*, 6589: about to be published in the *Archæologia*.

3. Roll of CAERLAVEROCK. Date, 1300. Contemporary copies in the British Museum, *Cotton MSS.*, *Caligula*, A. XVIII; and in the College of Arms, *MS.*, No. 27. Copies by GLOVER in the College of Arms, and in Ulster's Office, Dublin. Translated and published with the original text, with copious and most valuable notes, and with wood-cuts of the banners and shields of arms, by Sir HARRIS NICHOLAS, in 1828: also, "edited from the MS. in the British Museum, with a translation and notes, by THOMAS WRIGHT, Esq., with the coat-armours emblazoned in gold and colours," in 1864.

4. Falkirk Roll of EDWARD I., A.D. 1298. Copy in the British Museum, *Harl. MSS.*, 6589.

5. Roll of EDWARD II. Date between 1308 and 1314. Original in the British Museum, *Cotton MSS.*, *Caligula*, A. XVIII. Published by Sir HARRIS NICHOLAS, with a very valuable Ordinary of the Roll by JOSEPH GWILT, Esq., in 1828.

6. Dunstable Roll of EDWARD II., A.D. 1309. Copy in the British Museum, *Harl. MSS.*, 1309.

7. Boroughbridge Roll of EDWARD II., A.D. 1322. Original at Oxford. *Ashmolean MSS.*, No. 731.

8. Roll of EDWARD III. Date, between 1337 and 1350. Copy in the College of Arms, written in 1562, with some of the coats tricked, by COTGRAVE, Richmond Herald. Edited by Sir HARRIS NICHOLAS, in 1828.

9. Calais Roll of EDWARD III., A.D. 1347. Copy, A.D. 1607, in the College of Arms. Edited by Mr. MORES.

10. Roll of RICHARD II. Date, 1392—1397. Original in private possession. Edited, with a Preface, by Mr. WILLEMENT, in 1834.

In addition to these, several other early Rolls of Arms are in

existence, and some of them are in the possession of private individuals. It is to be hoped that these valuable records will be published.

In these Rolls, the heraldic formula, to "bear arms," occurs: they also contain the titles of the tinctures, and various heraldic terms and expressions now in use. Thus, in a Roll of the time of EDWARD III., probably A.D. 1337, there are the following entries:—

"*Brian Fitz-Alan de Bedale porte, barre de goules et d'or de vij peces :*"

"*Rauf de Camays porte, d'or ove chief de goules et trois tureaux d'argent en le chief :*

"*Piers de Routhe port, d'argent ove un chevron de sable et trois testes de lou de goules racer.*"

The various *MSS. Collections* preserved at the College of Arms, with other similar collections in the British Museum, the Bodleian Library at Oxford, and elsewhere, are Heraldic Authorities of the highest order. Heraldic Authorities of equal rank, and possessing the strongest claims upon the attention of all students of Heraldry, are the monumental and architectural collections in Westminster Abbey, St. George's Chapel, and in the cathedrals, churches, and collegiate chapels throughout the realm.

The earliest writer on Heraldry, whose works are of any real value to the student, is WILLIAM CAMDEN, Clarencieux, born in 1551, and died in 1623.

In 1822 was published MOULE's *Bibliotheca Heraldica*, being a catalogue of all the works on Heraldry and heraldic subjects that had at that time appeared in this country.

Published works on Heraldry :

1. VINCENT OR BROOKE's *Catalogue of Nobility*, 1622.
2. DUGDALE's *Baronage*, 1675.
3. SANDFORD's *Genealogical History of England*, 1707.
4. NESBIT's *System of Heraldry*, 1722.
5. GUILLIM's *Display of Heraldry*, 1724.

6. ANSTIS' *Register of the Garter*, 1724.
7. *Histoire Généalogique et Chronologique de la Maison Royale de France*, 1726.
8. *Armorial Général de France*, 1768.
9. ASHMOLE'S *Order of the Garter*, 1772.
10. EDMONDSON'S *Complete Body of Heraldry*, 1780.

And more recently published,

11. Rev. MARK NOBLE'S *History of the College of Arms*.
12. BANK'S *Dormant and Extinct Peerages*.
13. SIR HARRIS NICHOLAS' *Synopsis of the Peerage*.
14. *The Historic Peerage of England*, by SIR HARRIS NICHOLAS, edited by WM. COURTHOPE, Esq., Somerset Herald.
15. VICOMTE DE MAGNY'S *Nobiliaire Universel*.
16. PLANCHÉ'S *Pursuivant at Arms*.
17. MONTAGU'S *Guide to the Study of Heraldry*.
18. MOULE'S *Heraldry of Fish*.
19. LOWER'S *Curiosities of Heraldry*.
20. WILLEMENT'S *Regal Heraldry*.
21. WILLEMENT'S *Heraldic Notices of Canterbury Cathedral*.
22. SHIRLEY'S *Noble and Gentle Men of England*.
23. SETON'S *Law and Practice of Heraldry in Scotland*.
24. BOUTON'S *Nouveau Traité de Blason*.
25. PAPWORTH'S *Ordinary of Arms*, (in the course of publication in Parts, by subscription).
26. PARKER'S *Dictionary of Heraldry*.
27. THOM'S *Book of the Court*.
28. LAING'S *Catalogue of Ancient Scottish Seals*.
29. BURKE'S *Peerage*.
30. BURKE'S *Dormant and Extinct Peerages and Baronetcies; Commoners, and Landed Gentry*.
31. BURKE'S *Armory*.
32. *The Herald and Genealogist*, (serial), edited by JOHN GOUGH NICHOLS, F.S.A.

These works form a selected series, and with them may be

associated the *Archæologia*; the *Journals* of the *Archæological Institute* and *Association*, particularly the papers on Heraldic subjects in the latter publication by Mr. PLANCHÉ, and those on Seals in the former; STOTHARD'S *Effigies*; WALLER'S *Brasses*; the *Gentleman's Magazine*, and the County Histories, and the Wills of Royal and other important personages; and also that most useful of periodicals, *Notes and Queries*.

I must add, that the well-known introductory little volume, "*Clarke's Heraldry*," is about to reappear, edited by Mr. PLANCHÉ: and, that a well executed "*Practical Manual*," specially designed for the use of heraldic Illuminators, has been very recently published; it is the conjoint production of Mr. B. F. J. BAIGENT, and Mr. C. J. RUSSELL.

II. MISCELLANEOUS ADDENDA.

1. TINCTURES, p. 19. The *dots* and *lines* by which the Tinctures of Heraldry are now commonly indicated, are attributed to an Italian, SILVESTRE DE PETRASANTA, who describes them in his "*De Symbolis Heroicis*," lib. vij., p. 313, Antverpiæ, 1634. This Symbolization, however, did not come into general use until the 18th century. Some such Symbolization may occasionally be observed in the engraved shields of Brasses, in anticipation of Petrasanta. The colour *Purple* appears only on rare occasions in early English blazon. In the CAERLAVEROCK Roll, the very first Banner, that of HENRY DE LACY, Earl of LINCOLN, bears a lion rampant purple on a golden field:—

"Baner out de un cendal safrin,
O un lion rampant purprin."

In the Roll of EDW. II., the arms of Sir FELIP DE LYNESHEYE are, *or, an eagle displayed purple*; and those of Sir JOHAN DE DENE, *arg., a lion rampt. purple*. In the Roll of EDW. III., "*MALEMAYNES port d'argent, a une bend engrele de purple*"—*a bend engrailed purple*. In these same Rolls Sir HENRY LE

SCROPE and Sir WM. LE SCROPE both bear their golden bend charged with a *lion ramp. purpure*.

2. The Shield of Earl WILLIAM DE VALENCE: pages 38 and 186. The careful and excellent fac-simile drawing of this beautiful example of heraldic *champlevé* enamel, executed by Mr. Berrington, one of the vergers of Westminster Abbey, the full size of the original shield 20½ inches in height, has just been published in chromo-lithography: and the large engraving has been produced by Mr. Durlacher, by whom all my own lithographs, including the reduced representation of this same shield (Plate VII.), have been engraved. I am glad to be enabled thus to invite attention to Mr. BERRINGTON's very fine and valuable work.

3. The arms of NAVARRE: pages 41 and 306. The true blazon of these arms is, *gules, a cross, saltire and double orle of chains, all linked together, or*. The chains are sometimes represented as formed of flat solid pieces, (No. 134 A, Pl. VIII.,) and sometimes of open links of rings (*Favyme*, ii., 1874): in the arms of *Navarre* blazoned upon the monument of HENRY IV. at Canterbury, the chains are of flat solid pieces. This singular device is said to have been assumed by SANCHO "the Strong," in memory of his successful attack upon a Moorish prince, whose army was in part defended by a barricade of chains: and, say the Spanish Historians, "because in this battle he burst in the palisade of chains, the King of Navarre took for his arms the chains of gold trellised—*atravasata*—in a blood-red field."

4. The FYLFOT: p. 44. See *Notes and Queries*, 3rd series, v., 458, 524; and vi., 51, 96, 135. This figure appears upon the shield-belt of Sir JOHN D'AUBERNOUN, A.D. 1277; and in the Brass to ROBERT ARTHUR, at Chartham, A.D. 1454.

5. The MULLET: pp. 47 and 52. The Mullet not pierced certainly appears as a charge before the introduction of spurs having rouelles, as in the noble shield of ROBERT DE VERE at Hatfield Broadoak; so that the statement in p. 47 requires, at any rate, to be modified.

6. Arms of the ISLE OF MAN: p. 56. In examples blazoned at different periods, the armour of the three conjoined limbs is represented in accordance with the prevalent fashion of the defensive equipment: thus in No. 176 A, Pl. XIV., the armour is banded mail; but in the transcript of the Roll of RICH. II., written and having the arms blazoned about 1515, the armour is plate. The Arms of the *Island of Sicily* resemble those of the Isle of Man, but the limbs are not in armour, and at their point of junction there is a human face: these arms appeared on the postage-stamps of Sicily, before that island became a part of the kingdom of Italy. The device itself, probably having reference to the name of the island, *Trinacria*, is displayed on the ancient coins of Sicily.

7. Blazon of the LION: p. 57. The early blazon of the *Lion rampant* and the *Lion passant guardant* is still retained by the modern Heralds of France. See BOUTON'S *Nouveau Traité de Blason*, p. 305, "*Du Lion et du Léopard*."

8. THE LIONS OF ENGLAND: p. 58. The English *Lion passant guardant* has his head to the dexter. Occasionally upon heraldic inlaid paving-tiles, the three Lions of England face to the sinister: this is simply the error of the tile-producer, who had neglected to reverse the shield on his engraved stamp. Examples occur at King's Langley in Hertfordshire, Horsted Keynes in Sussex, and elsewhere; the King's Langley tiles include the shield of HENRY the third Earl, and HENRY the first Duke of LANCASTER—*England differenced with a bendlet*.

9. DESCRIPTIVE TERMS: p. 77. The heraldic terms and forms of expression that occur in the early Rolls of Arms will be found to abound in valuable information to the student of Heraldry.

10. KNIGHTS BANNERETS and the CAERLAVEROCK ROLL: pp. 93, and 287. I gladly refer students to a most interesting notice of Mr. WRIGHT'S new edition of the Caerlaverock Roll, in the *Herald and Genealogist*, vol. ii., p. 377; (the Part published in September, 1864). Amongst other corrections in the new Trans-

lation, the expression in the original, "*banerets*," is rendered by the new editor "*Bannerets*," instead of "*Banners*," and thus the true heraldic import of the Poem, as a Roll of the Bannerets only (and not of the whole even of them), is established. Besides King EDWARD himself, the Roll gives the arms of eighty-six Bannerets; the shields of arms also of seventeen Knights are added.

11. CORONETS: pp. 94, 101, 104, and 133. The circlets of the Coronets of the Peers are incorrectly described as "jewelled." Mr. COURTHOPE has kindly corrected this error, and enabled me to record that "no coronets are jewelled, there being a special order against any such decoration." I have not been able to correct my engraved examples, Nos. 254, 276, 281, 302, 317, 281 A, and 302 A. It is remarkable that all early examples of Coronets have the circlet enriched with jewels; and modern Coronets are almost invariably represented in the same manner.

12. ROBES of the PEERS: pp. 94, 103, 104, 117, and 133. The "Mantles" of the Peers described in the text, are the *Parliamentary Robes* of those noble Lords: the Peers have also crimson velvet Robes of Estate, not Parliamentary.

13. "COMPARTMENT:" p. 97. In this page, after the paragraph on "*Coins*," there should have followed a notice of an heraldic "*Compartment*," a term peculiar to Scottish Heraldry, which denotes a "kind of carved panel, of no fixed form, placed below the escutcheon, bearing the supporters, and usually inscribed with a motto or the name and designation of the owner." —SETON, p. 275.

14. The ELDEST SONS of DUKES: p. 103. Whatever the *title* borne by the eldest son of any Duke, his *rank* is always the same.

15. Page 103. A DUKE is "*Most Noble*," and not "*Most Honourable*:" a DUCHESS also is "*Most Noble*."

16. ESQUIRES: p. 106. There are no Esquires of the Order of

the Garter, nor has the Order ever associated any Esquires with the Knights.

17. The **EARL MARSHAL**: pp. 112, 132 and 168. The title **EARL MARSHAL** is strictly heraldic, and altogether distinct from the title of that high officer as a Peer of the Realm: thus, as stated in the text, the *Duke of NORFOLK* is the *Earl MARSHAL*.

18. **ORDINARY OF ARMS**: p. 121. I desire to direct the attention of Students of Heraldry to an heraldic publication which possesses peculiar claims on them: this is Mr. PAPWORTH'S "*Ordinary of Arms*," a work which is not known as it ought to be, and the value and utility of which it would be difficult to estimate too highly.

19. **MARSHALLING**: p. 135. In the seventeenth century the marshalling of quartered shields of arms was frequently conducted on principles that are most difficult to understand: and subsequently there are strong reasons for supposing that many shields rich in elaborate quarterings, which ought to be copious chapters of heraldic History, are in reality worse than worthless through the uncertainty or the absolute want of true heraldic accuracy in their marshalling. At what period true heraldic accuracy ceased to be understood, even by many of those very persons who would never hesitate to blazon and carve and display shields distinguished only by their false marshalling, I am not able to determine: I do know, however, that at the present time true marshalling, even in its simplest expressions, is altogether disregarded by persons who, while ignoring the College of Arms, take it for granted that ignorance of Heraldry does not disqualify themselves from marshalling shields of arms. While these sheets were passing through the press, I myself saved a Minister of the Crown from *quartering the arms of his own wife* upon a sculptured shield, in his own mansion: it is unnecessary for me to suggest what kind of an heraldic chronicle would have been recorded by the designer of this shield, had he

been required to marshal on it ten or twelve or more distinct yet allied coats of arms.

20. Arms of Queen PHILIPPA of HAINAULT: p. 159. In the wood-cut of this shield of arms, the second and fourth quarters ought to have been *divided quarterly*.

21. Arms of the BEAUCHAMPS: p. 179. The 'Rous Roll,' preserved in the College of Arms, contains a series of very curious differenced shields of the BEAUCHAMPS.

22. CREST-CORONET: p. 265. I observe that this term has been introduced into their "*Practical Manual of Heraldry*," by Mr. BAIGENT and Mr. RUSSELL, from my own Volume, but without any reference or acknowledgment.

23. SUPPORTERS: pp. 130, 275, 378. The principal Hammer-beams of the grand trussed roof of Westminster Hall, as is well known, are carved to represent figures of Angels. Each of these figures carries—*supports*—a large shield of the Royal Arms of RICHARD II.; and a very recent visit to Westminster Hall convinces me, that I have not duly estimated the influence exercised by these Angel-figures with their supported shields in leading to the adoption of regular heraldic "Supporters."

24. Arms of LEON: p. 306; also pp. 42, 157, and 388. I have blazoned the *Lion of LEON* *gules*, because the balance of authority so decidedly inclines to *gules* in preference to *purpure*. The Spaniards themselves also blazon this shield,—"*En Escudo plata, leon rojo*," or, . . . "*un leon rampante rojo*,"—a lion *gules*. "The uncertainty as to the proper tincture of the lion in the Arms of Leon has doubtless arisen from the vagueness attending the use of the word *purpureus* or *molochinus* in the Latin blazon of those arms:" See an able paper by the Rev. JOHN WOODWARD in *Notes and Queries*, third Series, i., 471. It is singular that in the quartered shield of Castile and Leon, on the monument of EDWARD III. at Westminster, the lion of LEON is unquestionably tintured *purpure*.

25. The ORDER of ST. PATRICK: p. 346. With the restoration

of St. Patrick's Cathedral in Dublin, a work so happily accomplished through the princely munificence of Mr. GUINNESS, is to be associated a restoration of the Lady Chapel of that Cathedral, with the special view of adapting it to the occupation and use of the Knights of the Order of St. Patrick. This most interesting work is under the direction of the Cathedral architect, Mr. SLATER, who proposes to carry out his plan in the most complete and consistent manner.

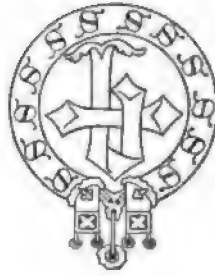
26. *Early SCOTTISH SEALS*: p. 414. All Students of Heraldry will be gratified by learning that a *Second Series* of illustrated descriptions of *Early Scottish Seals* is in the course of preparation by Mr. HENRY LAING. The historical and heraldic value of Mr. LAING'S *First Series of Scottish Seals*, and the beauty and fidelity of the engraved examples give the best possible assurance of the high character which will distinguish a second volume by the same learned and accomplished gentleman. The work will be published, by subscription, by EDMONSTON and DOUGLAS, of 88, Princes Street, Edinburgh.

27. *FICTITIOUS HERALDRY*: p. 443. "*The Herald and Genealogist*," (vol. ii. pp. 262 and 471,) is doing good service in exposing the proceedings of "Vendors of Fictitious Heraldry." Let it not be forgotten that the *purchasers* are far more deserving of reprehension than the vendors of this "imitative jewelry:" would it not be possible to *distinguish* their purchases by subjecting them to at least a fourfold tax?

28. Page 456. To the Examples of satisfactory heraldic engravings specified in this page, I desire here to add those contained in Mr. LAING'S "*Descriptive Catalogue of Ancient Scottish Seals*," with the small Shields of Arms that so freely illustrate the pages of Mr. SHIRLEY'S "*Noble and Gentle Men of England*."

29. I have not yet been able to discover for whom the following shield of arms may have been designed,—*France Modern and England quarterly, within a bordure of France*—the same bordure that was borne by Prince JOHN of Eltham with *England* only: this

shield occurs amongst a series of shields blazoned in colour in the MS. collection, to which I have several times referred, (*Collect. Curiosa L. xiv.*,) and which is preserved in the College of Arms.



No. 582 A.—Monogram and Collar of SS of JOHN BARET, Bury St. Edmund's.
See page 337.

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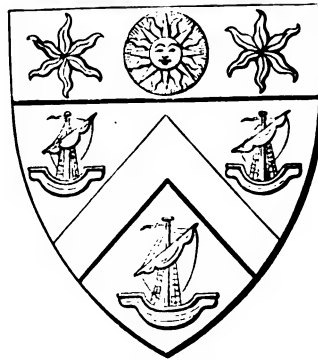
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A GOOD CONSCIENCE IS A SURE DEFENCE.

No. 731.—CURSETJEE FURDOONJEE PARUK, of Bombay.

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ADDENDA AND CORRIGENDA.

- Page 38.—In line 6, for RICHARD I., read RICHARD II.
 " 65.—In line 26, for Earl of, read Baron.
 " 68.—In line 13, for dexter, read sinister.
 " 75.—In line 14, for Tressel, read Fressel.
 " 97.—Add to last line a reference to page 488.
 " 123.—In line 13, for Ramrydge, read Ramryge.
 " 134.—In last line, for No. 46, read No. 48.
 " 136.—To second line add references to pp. 158, 170.
 " 152.—The first Diagram is No. 329 B.
 " 229.—Read MOLESWORTH, and HARPUR.
 " 230.—In first line, for No. 407, read No. 487.
 " 236.—In last line but two, for *Holland of Kent*, read *Wodestock of Kent*.
 " 249.—To line 24, add references to pp. 74, 303.
 " 277.—In line 22, for No. 502, read No. 509.
 " 350.—After line 10, insert—"Dean of the Order, the Dean of Westminster."
 " 406.—In line 1, for EDWARD II., read EDWARD I.
 " 406.—The wood-cut of the seal of Matilda de Filliol is printed reversed.
 " 446.—In line 30, for FURDOONJUR, read FURDOONJER.
 " 446.—To last line add, "No. 731. p. 506."
 " 461.—In line 8, for No. 725, read No. 730.
 " 481.—In line 2, for No. 725, read No. 730.

- Plate XII.—For No. 339 A, read No. 339 C.
 " XXXVI.—For No. 568, read No. 568 A.
 " LXXXII.—For MONTAGUTE, read MONTACUTE.

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AND CHANCING CROSS.

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